The image shows the front cover of a book. The cover is decorated with a marbled paper pattern featuring large, irregular, dark blue-grey shapes with intricate, lighter-colored internal patterns, separated by a network of thin, reddish-brown lines. A solid dark red spine is visible on the left side. A white rectangular label with a red border is affixed to the bottom left corner of the cover.

Boston Reserve  
Closet

8079a.335

3  
No 8079a335

1906.



GIVEN BY

Museum of Fine Arts.



8 MAY 8

M R JUN 15

O.H. AUG 13

FA NOV 18

M. JUN 24





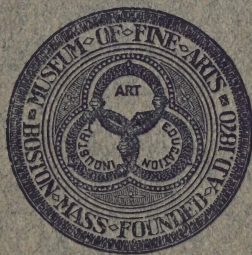
HANDBOOK, 1906

OF THE

MUSEUM OF FINE ARTS

BOSTON

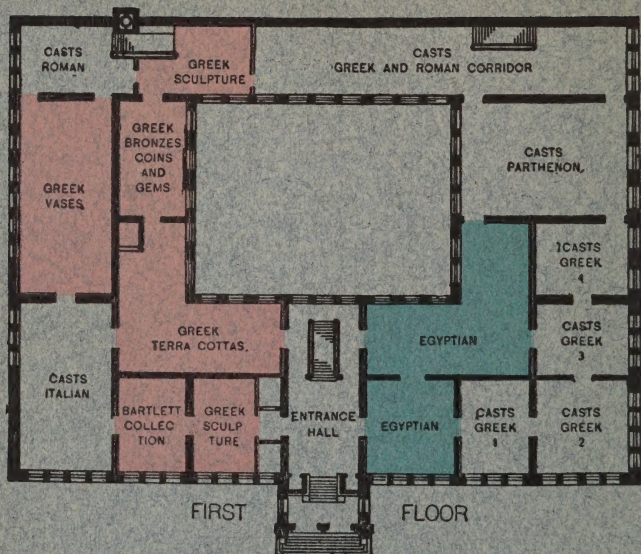
8079.2.33.5



52.14

BOSTON, U.S.A.

1906



### *First Floor.*

The *Egyptian antiquities* are colored in blue; the *Classical antiquities* in pink; the collection of casts from the antique occupies all the galleries left uncolored excepting the corner room on the left, which is devoted to casts of *Italian renaissance sculpture*.

For tickets and catalogues, apply at the window on the left of the lobby.

Canes and umbrellas, cloaks and packages will be checked by the Doorkeeper without charge. Enter by the right-hand turnstile.

Photographs of a large selection of the objects exhibited are for sale at the ticket office, and may be chosen from specimens kept in books which the attendant will show upon request.

Lavatories and a drinking fountain will be found at the foot of the stairway to the basement.

The Library is in the basement, at the end of the corridor leading to the right from the foot of the stairs in the entrance hall.

For plan of Second Floor, see inside of back cover.

HANDBOOK  
OF THE  
MUSEUM OF FINE ARTS  
BOSTON

8079a.335



BOSTON, U. S. A

1906

✓



Museum of Fine Arts.

August 6, 1906

YVES CLAYTON

ART TO

CONSERVATION

*With the compliments of  
the Trustees of the Museum of Fine Arts.  
Boston.*





# EGYPTIAN ART

## Egyptian Art.



*Seated Limestone Statuette.*

IV. Dynasty (about 2800 B. C.).

Davis, of Newport, from excavations carried on by him in the royal tomb in the Valley of the Kings at Thebes. During the present year (1905-06) the Museum, in coöperation with Harvard University, has adopted and is now carrying out for itself a plan of excavation of Egyptian sites, the sculptures and other works of art found in these excavations to be added to this collection.

THE nucleus of the present Egyptian collection was formed in 1872, through the gift in that year, from Mr. C. Granville Way, of the Way Collection of Egyptian Antiquities. From this beginning the collection had been increased by the donations received annually for a period of twenty years from the Egypt Exploration Fund, until, in 1902, it had become of sufficient size and importance to warrant its establishment as a Department of the Museum. Means were then taken for the systematic development of the collection through the purchase of material in Egypt, and this development has been emphasized during the past three years by gifts of objects of unusual importance from Mr. Theodore M.

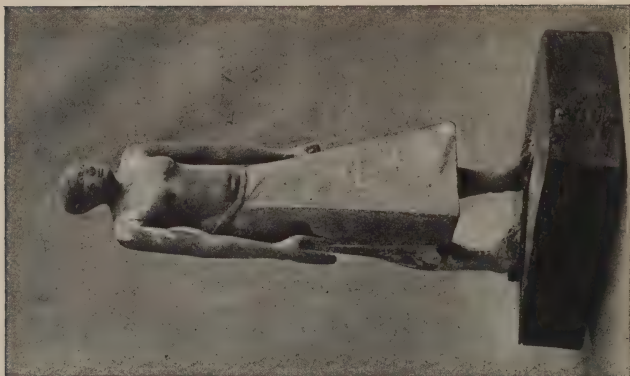


*Painted Limestone Statuettes.*

V. Dynasty (about 2500 B. C.). Found at Deshasheh, Upper Egypt.

Representing Nenheteftka, called "the royal friend," and his wife, Neferseshemes.





*Painted Sculptures  
in Wood.*

XI. Dynasty  
(about 2000 B. C.).

Found 1902-03  
in the rock tombs  
at Assiut. On the  
left, a woman bearing  
funeral offerings;  
on the right, figure  
of a priest, realistically  
and masterfully  
modelled.



POST  
LIBRARY



*Wooden Boat.*

XII. Dynasty (about 2000 B. C.).

Representing the passage of a deceased person to the Shades of the Amenti.

Found in a tomb at Meir.



*Sarcophagus of King Thothmes I. (1540-1515 B.C.)*

XVIII. Dynasty.

Found 1903-04 in the tomb of his daughter, Queen Hatshepsut, in the Valley of the Kings at Thebes.





*Wooden Panel.*

XVIII. Dynasty.

In low relief, from the tomb of Thothmes IV. (1436-1427 B. C.), probably from a throne of the King, who is represented as a sphinx, trampling under foot his Semitic enemies.



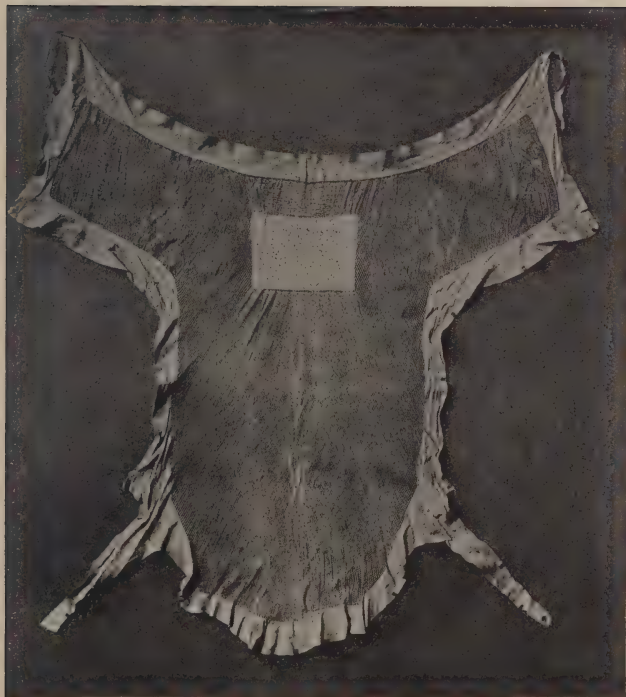
*Panther.*

In wood, also from the tomb of Thothmes IV. Both these objects are representative of the highest skill of the sculptors of the early New Empire.

*Leather Ceremonial Garment.*

Found with another similar garment in a wooden box (see neighboring case) in a hollow of the rock over the tomb of Prince Maiherpri, cup-bearer to King Thothmes IV. (1436-1427 B. C.), in the Valley of the Kings at Thebes.

Although consisting apparently of a network within a border, the main portion of the garment is a single gazelle skin, the effect of woven meshes being obtained by piercing the interior with minute cuts, about forty to the inch, and perhaps a hundred thousand in total number. Two sections of similar shape are added to the shoulder pieces, the seams being visible across the border, and microscopic knots joining adjacent meshes across the network. The deceptive and wonderful make of the garment suggests its use in incantation. Although the greater part of recorded history has unrolled itself since a cunning workman wrought this skin, the fragile hair still clings to several spots missed by the artisan's knife, and but very few of the meshes are broken.



*Leather Ceremonial Garment.*

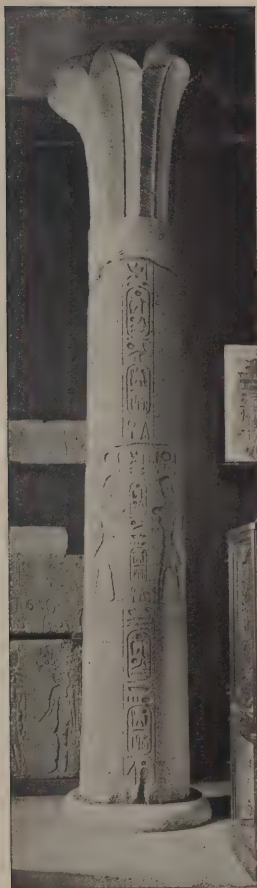


*Granite Relief.*

XIX. Dynasty.

Representing Rameses II. (1300-1235 B. C.), the Pharaoh of the Oppression.





*Palm Leaf Column.*

XIX. Dynasty.

From Ahnasel Medinet. Inscribed with names of Rameses II. (1300-1235 B. C.) and Merenptah his son.





*Tiles of Glazed Porcelain.*

XX. Dynasty.

From the wall decoration of the palace of Rameses III. (about 1200 B. C.) at Medinet Habu (Thebes), representing a review by the King of a procession of African and Asiatic captives. One of the best preserved series extant of this form of mural ornament.

*Glass Head.*

Representing Rameses III., from the same palace.





*Gold Statuette of the Ram-headed  
God Hershef.*

XXIII. Dynasty (800 B. C.).



*Basalt Head of Priest.*  
XXVI.-XXX. Dynasties

(600-300 B. C.).



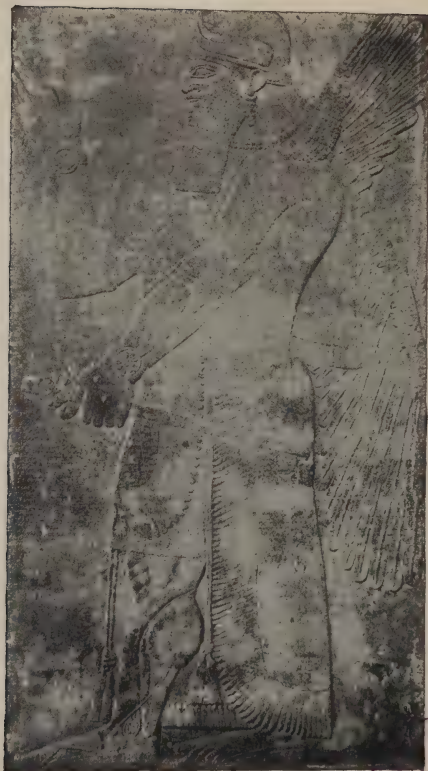
*Gold Handle.*

XXVI. Dynasty (600 B. C.).



*Small Head of Ptolemy III. (?)*

Ptolemaic era (300-30 B. C.).



*Stone Tablet of Assurnazirpal.*

King of Assyria (883-859 B. C.).

One of a large number of tablets forming the mural decoration of a room in the palace at Nimroud, the biblical *Calah*. All of these tablets bear the same inscription testifying to the greatness and prowess of the king.



# CLASSICAL ART

## Classical Art.

THE examples of ancient art most highly valued from the time of the Italian Renaissance till the nineteenth century were either Roman imitations of classical Greek sculpture, preserving something of its dignity, but not its vigor, or works in the spirit of the Roman age, whose vigor tended to sensational effect. Somewhat perverted notions of the qualities of classical art have risen from the influence of Græco-Roman statuary, and have prevented appreciation of actual Greek work.

It is fortunate that the Boston Museum, though its collection of ancient sculpture is still small, can exhibit an unusual proportion of original Greek marbles, including a few of exceptional beauty. Even those that are less than the best have a living and breathing humanity which should dispel the idea that classical art is cold and lifeless.

The sculptures are supplemented by a group of bronze statuettes which illustrate adequately the successive steps by which Greek artists, through constant training of hand and eye, rose to an unsurpassed excellence of taste and of technical skill.

In the collection of vases one may trace a similar growth from conventional design and rude drawing towards freedom and a beauty which should be ideal and yet natural. The noblest development of the art was in the first half of the fifth century B. C. The Museum possesses a number of vases decorated by masters of this period.

It is only within the last generation that Greek terra-cotta statuettes, "the bric-a-brac of antiquity," have been collected. The Museum has secured a remarkably representative selection of these, including many of the well-known Tanagra figures and the hardly less charming winged boys from Myrina in Asia Minor.

The artistic value and the historical interest of ancient coins are brilliantly illustrated in the Perkins Collection and in the recently-acquired collection of Canon Greenwell.

The gems and the goldsmiths' work, of which there are some unique examples in the Museum, show the application of Greek decorative taste and technique to the smallest objects.

Repeated and attentive enjoyment of the best examples of classical art will do much towards cultivating that sense of beauty and fitness which governed the creative activity of Greek minds and hands. Qualities of Greek art which deserve particular notice are the predominant and almost exclusive interest of the artist in the representation of the human form; a pervasive sense of life, whether in action or in repose; clear outline and scrupulous detail; ideal beauty of line and form, based on acute observation of the most beautiful natural forms; balanced and harmonious composition; adaptation of decorative design, as on vases and coins, to the character and shape of the object decorated.



*Lion from an Archaic Grave-Monument.*

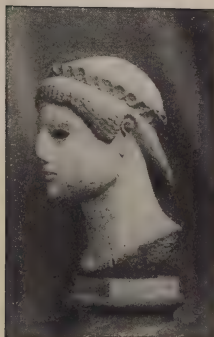
The influence of the older Eastern civilizations on early Greek art is exemplified in this quaint figure, which adorned a grave at Perachora, near Corinth, one of the busiest centres of trade with the East in the days of Greek commercial expansion. The subject and the curious combination of front and profile views are taken from Oriental sculpture. The attempted naturalism of modelling is in contrast with the careful conventionalism in the rendering of the mane.



*Armed Knight.*

About 500 B. C.

This archaic fragment in high relief, showing a warrior on horseback, reveals the Attic style in the natural pose of the rider, in the finely-wrought but artificially regular folds of his cloak, and in the lifelike modelling of man and horse. A sense of motion is given by the backward-flying garment. The knight is a worthy forerunner of the horsemen of the Parthenon frieze.



*Artemis.*

About 470 B. C.

The head of Artemis has, in spite of some technical imperfections and conventionalism, a very pleasing delicacy of proportion and feature, and a not undignified vivacity, appropriate to the goddess.





*Statue of a Boy.*  
Fourth Century B. C.

Few of the sculptures of the classical period in this collection are earlier than 400 B. C. We must pass directly from the still slightly constrained style of the early fifth century to the complete freedom and technical mastery attained a hundred years later. The statue of a boy, pictured above, is a charming fragment of this period. The easy grace of the undeveloped body and the fresh, soft texture of the skin are heightened by the warm color of the Pentelic marble,



*Siren.*

Fourth Century B. C.

The above figure of a weeping siren is an example of the tendency of Greek sculpture of the fourth century B. C. to emotional quality. The clutching hands, the half-parted lips, and, more than all, the deeply-shadowed eyes and troubled brow are expressive of passionate grief.



*Head from a Statue of Aphrodite.*

Bartlett Collection.

This Greek marble of the fourth century B. C. has a refinement and subtlety of form and modelling which make it one of the most fascinating that the modern world has inherited. The character of the goddess speaks through the soft and delicate outline of the face, the inclination of the head, and the dreamy eyes. The technical qualities, as well as the intangible charm of this fragment, associate it with the school of Praxiteles.



*Torso of a Goddess.*

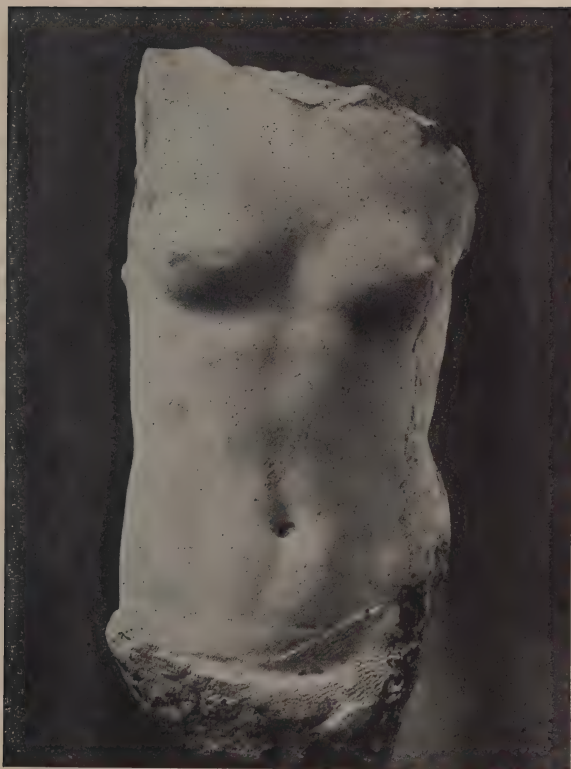
The apparently free yet studied skill with which the classical sculptor employed transparent, clinging drapery to emphasize the beautiful form beneath is illustrated by this fragment. Its united dignity and animation are characteristic of Greek art.



*Kybele.*

This imposing colossal statue may have been the cult image in a temple of the Mother of the Gods. It is identified as Kybele by traces of one of her attributes, the tympanum or drum, symbol of her noisy, half-barbaric worship. The attitude is dignified, and the form of the dress has a richness appropriate to the goddess, without affectation or excessively elaborate detail.





*Torso of a Girl. .*

Late Greek.

This torso shows feeling for the beauty of the still immature form. Simplicity, sincerity and freshness of modelling distinguish it as an original work rather than a copy of the Roman age.

Collection of J. Templeman Coolidge, Jr.



*Hermes.*

Græco-Roman.

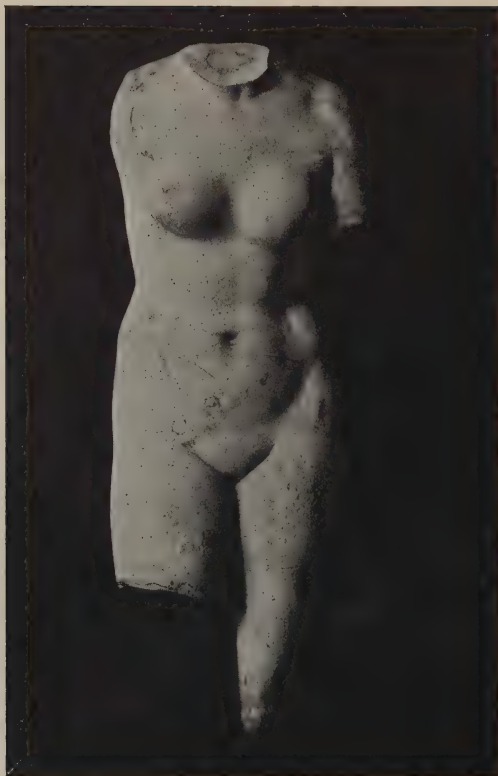
The statue of the youthful Hermes shows reminiscence of the Argive style of the fifth century B. C. in the posture, proportions, and modelling of the body. The excessively slender neck and small head are in a later manner. There is a touch of mystery which gives an enduring charm to the attitude of dreaming melancholy. The young god attracts and holds attention because he does not seek it.



*Diomed.*

The artists of the Roman age not only continued the traditions of the late Greek art, but produced many more or less meritorious copies and imitations of famous classical types.

The head of Diomed is one of several replicas from a popular statue of the fifth century, representing the Argive hero carrying the Palladium from Troy. The square skull and firm, heavy jaw are in harmony with the character of this stout fighter, and reflect at the same time the style of the athlete-sculptors of Polykleitos' school.

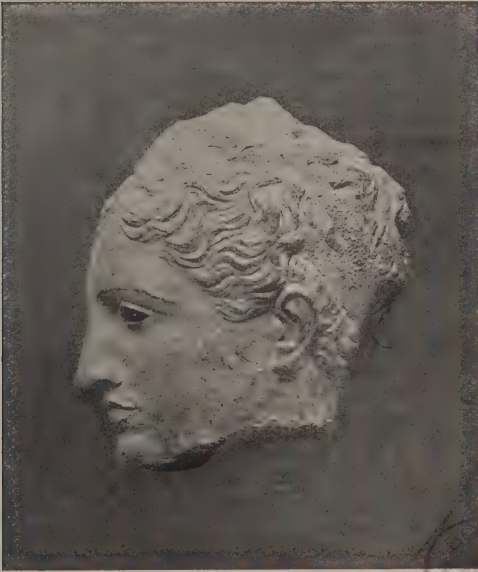


*Torso of Aphrodite.*

Græco-Roman.

The torso of Aphrodite is a Roman replica of the Venus dei Medici type. The modelling of the body appears perfunctory compared with that of the Greek torso of a girl, reproduced on page 27.

From the beginning of the third century B. C. sculptors showed the most original inspiration in the art of portraiture, which developed as the old ideal types ceased to please, and in accordance with the strong individualistic tendency which marked the politics and philosophy of Hellenistic and Roman times.

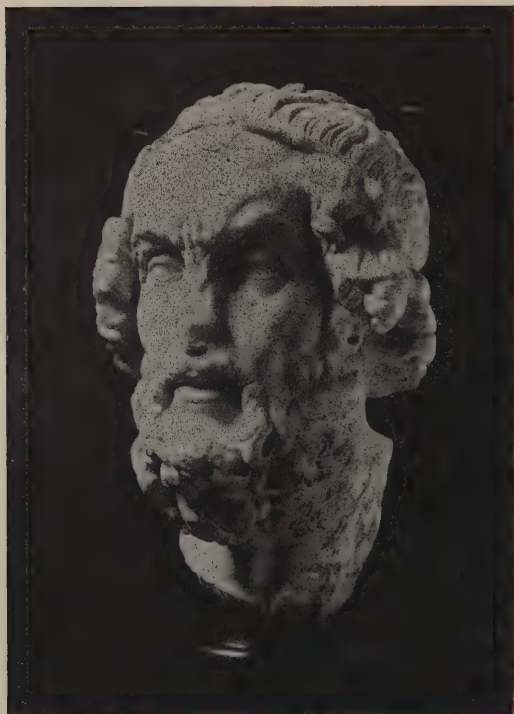


*Portrait, possibly Arsinoe II.*

About 300 B. C.

This head was found in Egypt and is a portrait, perhaps, of Arsinoe, the Queen of Ptolemy Philadelphus, whom Theocritus celebrates. Although idealism is still dominant in this portrait, the delicately modelled face expresses a distinct personality.





*Head of Homer.*

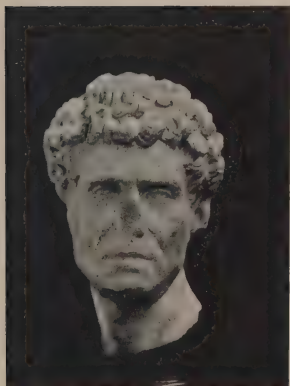
Late Greek.

The head of Homer is a notably excellent example of those imaginary portraits in which ancient sculptors embodied their ideas of great men of the past. The realism of the aged flesh, the furrowed cheeks, and the sunken and sightless eyes, does not detract from the grandeur of this head. It is like a mountain peak whose majesty is only enhanced by the scars of storm and frost.



*Portrait.*

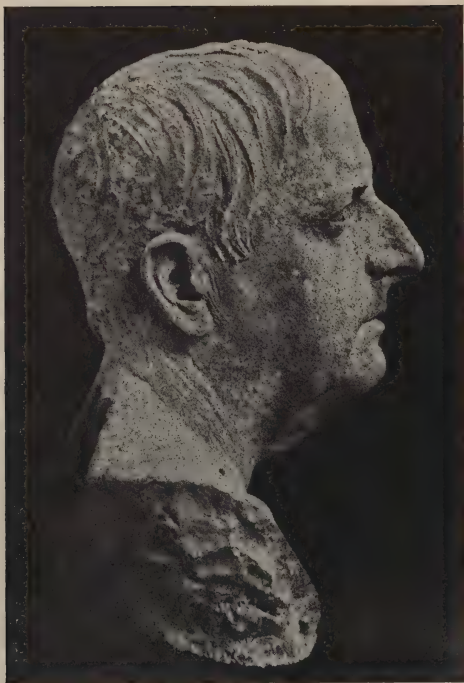
Second Century A. D. Bronze.



*Portraits.*

Second Century A. D.

The three Roman portraits on this page vary in material and in technique, but all manifest the fidelity with which artists of the Imperial age reproduced the most characteristic and expressive features of their subjects.



*Portrait.*

First Century B. C. Terra Cotta.



More remarkable than any of the heads of marble and bronze is a terra-cotta portrait of an unknown man of the Republican period. Every minutest lineament is present; but more than this, the whole is alive, so full of meaning are the features, so real the momentary glance. The vivid likeness seems distinctly modern, yet rather illustrates the permanency of a certain human type and character through many centuries and in widely-separated lands.

*Bronzes.*

Numerous small bronzes, doubtless the work of craftsmen who had no thought of rivalling the great sculptors, often show a most scrupulous technique. Some types of Greek plastic art, especially of the archaic period, are better represented in the collection of bronze statuettes than among the larger sculptures of the Museum.



*Olympian Athlete.*

Such a type is this young athlete from Olympia, whose rigid attitude and disproportionately heavy head and shoulders are in the manner of the early athlete statues, still strongly influenced by the conventions of Egyptian art.



*Hermes Kriophoros.*

A very different style is illustrated in the Hermes Kriophoros. The fine wrought detail, the carefully natural modelling, and the somewhat excessively lively expression are marks of Ionic art.

*Mirror Handle. Aphrodite.*

A female type of the same school is this exquisitely finished figure made to support a mirror. The conventionally plaited dress and the quaint affectation of pose are like those of the archaic maiden statues found in the Acropolis, and the little bronze shares the execution which some of those marbles exhibit. She may well be a goddess of those "delicately living Ionians" of whom a Greek poet speaks.





*Mirror Handle. Aphrodite.*



*Aphrodite.*

One of the most beautiful bronze statuettes is this Aphrodite with extended hands. In grace of line and in charmingly unconscious mien this figure has the peculiar excellence of the fourth century style.



*Apollo.*  
Græco-Roman.

The studied grace of this figure, especially in the beautiful continuous curve of the outline of the right-hand side and the suggestion of melancholy in the inclination of the head, suggest the influence of Praxitelean art. It belongs, however, to a later time. The heaviness of the features marks a decline in the inspiration of the craftsman.



*Athena.*

Græco-Roman.

This statuette of Athena was found in the Rhine valley, on the very borders of the Roman Empire. It deserves special notice because it apparently reproduces a sculptural type of the fifth century B. C. The wide ægis, completely enveloping the body, like a cloak, is unusual. The technique of the figure is Roman, and its pose has an affectation which cannot be attributed to the Greek original.



*Mirror-Case.*

Centaur and Nymph.

An admirably composed and skillfully executed decorative group is that of a Centaur and Nymph in repoussé work on a mirror-case above. There is classical restraint in the treatment of features and expression, but the wavy folds of the drapery show a graceful affectation of later Greek art.



*Bronze Amphora.*

This fortunately well-preserved amphora of bronze is exceptionally beautiful in proportion and outline. The decoration is finely wrought, but simple and unobtrusive. The vase marks a refinement of taste which only a highly-developed civilization could manifest.

This cista is one of those bronze boxes in which Etruscan ladies kept small utensils of the toilet. Pictures on its sides and cover are engraved as on Etruscan mirrors, and show the same freedom and variety of drawing. One is a camp scene; another represents two hideous Furies pursuing a young man; on the lid are Dionysius and his attendants. The decorative borders are well executed. Three lions in high relief crouch on the feet which support the vase.



*Etruscan Cista.*





*Etruscan Mirror.*

The Museum possesses a number of bronze mirrors made in Etruria and decorated with designs of Greek origin. One of the most interesting illustrates an unusual variant of the story of Ajax's suicide. Athena points out the one vulnerable part of his body. The composition is vigorous and dramatic, but lacks the simplicity and refinement of the best Greek designs.

*Vases.*

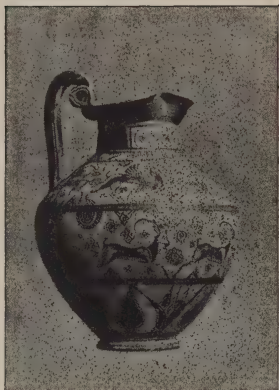
A collection of Greek vases such as that of the Museum has a special artistic interest, not only as illustrating the traditions and principles of a minor art, but as reflecting in some measure the qualities of the great mural paintings which are entirely lost. Their value to the student of classical literature, religion, and private antiquities is obvious to any one who notices the endless variety of the mythological and genre pictures which ornament the ware of the classical age.

The earliest pottery of the Greek world was moulded by hand. Some examples of its rude shapes and attempted decoration, made by scratching the surface of the clay with primitive linear patterns, may be seen in the case of Cypriote ware. With the invention of the potter's wheel came symmetry of form, and the substitution of painted ornament for incised led to greater freedom and accuracy in design. The Museum has a few characteristic Mycenæan vases on which simple linear ornaments and adaptations of vegetable forms are painted in dark color.



*"Geometric" Amphora.*

The extinction of the Mycenæan civilization and the beginnings of the classical Greek are marked by the rise of a pottery elaborately decorated with varied but generally interesting geometrical designs. Gradually small and crude drawings of horses and men found a place among these, and Oriental ornament, based on leaf and flower forms, was introduced. The geometric style, as it developed with these modifications, is illustrated by this Amphora from the Bartlett Collection, a colossal vase [which adorned an Athenian grave. The still childish pictures of human and animal life are already beginning to predominate over purely linear decoration.



*Rhodian Oenocoe.*

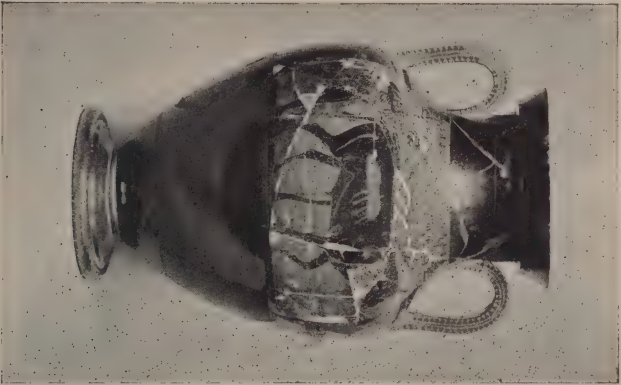


*Panathenaic Amphora.*

The oenocoe or wine jug from Rhodes shows the indiscriminating adoption of Oriental ornament, which obscured and destroyed the geometric style. The design consists of essentially foreign plant and animal forms, the latter arranged in long, monotonous processions or in "heraldic" balance, and always in profile. The figures are painted in black or red silhouette.

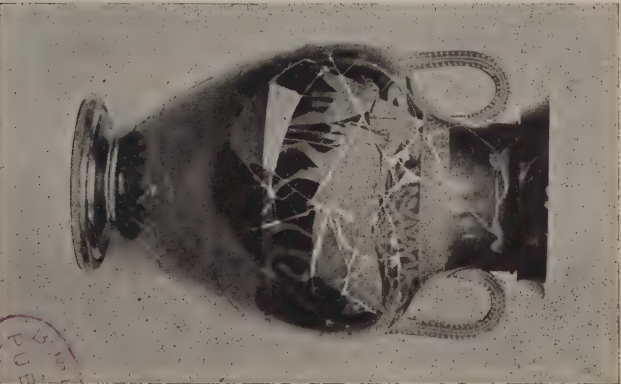
The practice of silhouetting the figures in black on the light background continued till about 500 B. C. Meanwhile the Oriental decorative forms had in their turn become quite subordinate, and scenes from heroic mythology, warfare, and domestic life constituted the chief ornamentation of the vase.

This *black-figured* ware is exemplified by a fine Panathenaic Amphora, one of the large jars which were given, filled with oil, to the victors in the games at Athens. Such vases invariably had an armed Athena on one side and an athletic contest on the other. The lustrous black paint and the bright orange red clay are characteristic of the Attic fabric. The drawing is vigorous and full of action, but unpleasantly angular, and the artist has not yet attained freedom in the treatment of dress.



*Amphora  
of Andokides.*

A great advance was made in the artistic possibilities of vases when the painters hit on the device of filling the background with black paint and leaving the figures in the color of the clay. The transition from one style to the other is notably illustrated in this Museum by an amphora probably by Andokides. This has on one side a picture with black figures, and on the other the same repeated in the new red-figured technique.





*Kylix of Hieron.*

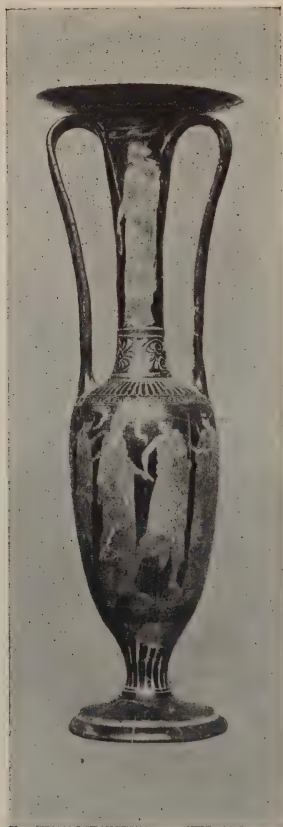
In a kylix signed by Hieron, a master of the earlier or severe red-figured style, is Eos, the Dawn, carrying off Kephalos. The graceful forms, the swirling drapery, the somewhat affected vivacity of gesture are characteristic of the artist.





*Kantharos of Brygos.*

This kantharos, or two-handled cup, compels attention by the exquisite refinement of its shape. Each of the two pictures is well adapted to its field, while the principal lines of figures and flying robes express eagerness of pursuit and flight.



*Loutrophoros.*

This tall, slender loutrophoros illustrates marriage and funeral customs in ancient Athens. Such vases were used to bring water for a ceremonial bath before marriage, and were also placed in the graves of young men and girls who died unwed. The painter has pictured on one side a wedding procession, on the other a scene of parting.





*Apulian Amphora.*

A florid Apulian amphora exemplifies the decline of Greek vase painting. The drawing is still facile and graceful, but the figures tend to be coarse and flabby, and the vase is heavily laden with showy ornament.

*White Lekytbos.*

A particularly interesting group of vases are the white lekythi which were made, not for use, but to be placed in graves. The painter drew on these white vases with exceptional freedom and grace — qualities which appear in the vigorous and alert warrior in ambush represented on the opposite page. This subject is unusual; most such vases showed pictures suggested by death, burial, and ceremonies at the grave.



*White Lekythos.*



*Drawing from a Lekythos, "free" style.*



The battle of Theseus with the Amazons is here depicted with an energy entirely free from severity, and shows an easy mastery of technical problems that puzzled the older masters. The subject and style remind one of the sculptures of the Nike Temple at Athens and the Apollo Temple at Phigaleia.





*Pyxis Cover.*

This is a delightful illustration of a scene in the *Odyssey* — the meeting of Odysseus and Nausikaa. The variety and truth of characterization in this unpretentious little picture illustrate the instinctive rightness of even the humbler Greek arts.





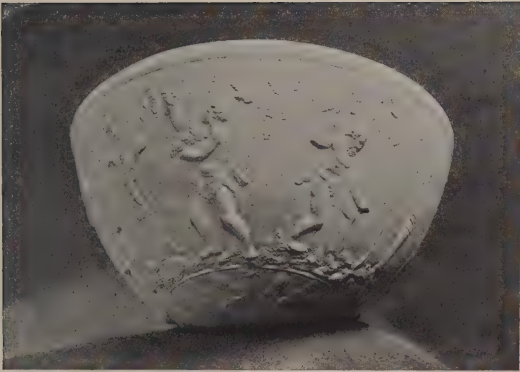
*Plastic Lekythos.*

From a very early time some pottery was shaped in imitation of human or animal forms. An unusually delicate and tasteful example is the lekythos reproduced above, whose front represents the new-born Aphrodite springing from an opening seashell.



*Plastic Cup, Showing Two Faces.*

The idea of vases in human form easily lends itself to grotesque invention, such as that of this cup formed by the combination of two faces — the upper that of a Greek warrior, the lower that of a Mongolian with squat nose, almond eyes, and straight black beard.



*Cast from an Arretine Mould.*

At Arretium in Italy there was manufactured in the Roman period a red pottery with ornament in relief, made by pressing the plastic clay in terra-cotta moulds. This cast from a mould in the Museum shows an exquisitely decorative vintage scene.



*Boeotian Doll.*



*Wood-carrier Resting.*

From the most primitive beginning of Greek civilization terra-cotta statuettes were turned out in great numbers to serve as toys, household ornaments, grave furniture, and offerings at shrines. In the classical period the religious types became less common, and genre figures and groups were produced in almost inexhaustible variety.

The wooden helplessness of the early plastic art is evident in the doll with a bell-shaped dress, pictured above.

The resting wood-carrier, still an archaic figure, is really alive. The maker of this rude image has caught the characteristic attitude of physical weariness.



*Statuettes of Tanagra.*

Two examples of the charming Tanagra statuettes show the art of modelling in terra-cotta in its greatest refinement and charm. More than surviving works of Greek sculpture, these figures picture vividly some light and graceful aspects of everyday life in the ancient world.



*Aphrodite.*

Terra-cottas were often made in imitation of popular statues. Such apparently is this gracefully modelled *Aphrodite*. The goddess is here thoroughly human, a figure beautifully balanced and full of harmonious flowing lines.





*Eros.*

An Eros wearing Herakles' lion skin shows the skill and sympathy with which the late Greek artist represented childish forms and expression. The contrast of the soft, chubby legs and arms with the shaggy hide is humorously effective.

*Impressions from Ancient Seals.*

The art of the gem-cutter reached an unsurpassed excellence of technique and taste in ancient Greece. It is illustrated on the opposite page by reproductions of impressions from five intaglios in precious stones and metal.

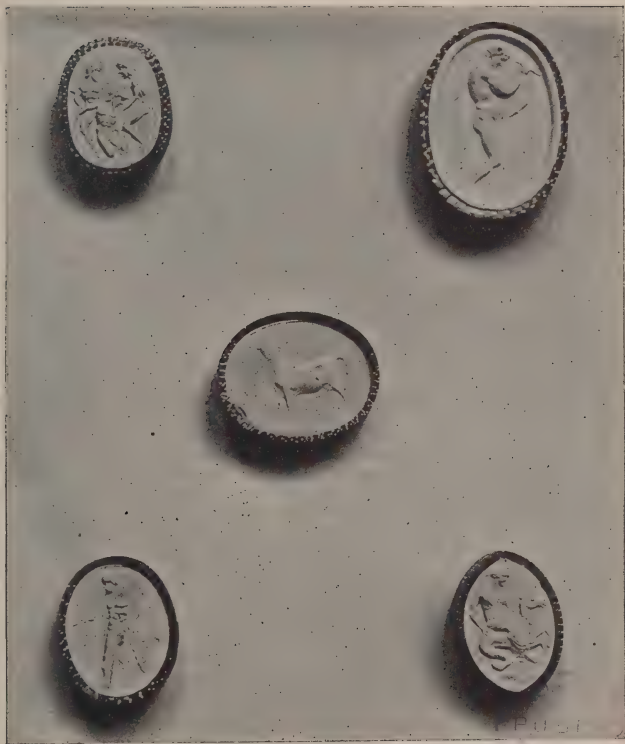
An early classical example shows a cow pulling leaves from a tree. The drawing is true, the attitude lifelike and natural.

On another early gem is a group of two warriors supporting a fallen comrade. The position of each figure is expressive, and the whole well composed.

The beautiful form of Hermes with the lyre is thrown out in high contrast with the simple, straight folds of his hanging cloak.

A gold ring shows a Nereid riding on a sea-horse, a group of graceful composition and finely engraved.

Another ring has a carefully wrought figure of a vigorous Herakles.



*Impressions from Ancient Seals.*



*The Nuptials of Eros and Psyche.*

Cameo, by Tryphon.

Cameos, or representations in relief engraved on precious stones, were highly prized at the time of Augustus, when this work was made. The artist chose a sardonyx with a layer of a café-au-lait tinge above another of black, adapting the contrast of tones to a scene at night where a torch sheds a sickly tone over the naked bodies.

Erotes, or cupids, were often shown playing as grown-up people. Here they are engaged at the nuptials of Eros and Psyche. The torch-bearer with indifferent air holds the tremulous couple by a fillet and leads them to the marriage couch. Eros clasps a dove in his hands. Psyche, clad in a long robe with butterfly wings, walks close by his side. Each is veiled. To the left an eros holds a basket of fruit over their heads, to the right another stands near the bed. It is a solemn scene treated humorously.

In the hands of a poor artist this ornament would have been a curiosity, but Tryphon, by invention, clearness of conception, certainty of execution and graceful composition, has elevated it to rank as a work of art.

This cameo during the last century was in the collection of the Dukes of Marlborough, to which it came from the Arundel Collection. Its renown is very high.



*Earring. Nike Driving a Chariot.*

Few pieces of Greek jewelry have come down to modern days, but enough to show the surprising technical skill of the ancient goldsmiths. The figures comprised in this dainty ornament are hollow, and the jewel is of the slightest weight consistent with strength. A Victory is driving her biga in a race; she wears earrings and bracelets; the details of the chariot are represented with great care, its wheels even revolve. The horses are prancing, her garment is stirred by the wind; all is movement! Yet the composition as a whole is balanced and sober, suggestive of rest.

By good fortune the earring is almost intact. No details have to be supplied by the imagination; only the enamel which filled the leaves of the palmette in front of the hook is lost, and we miss its gay color.

The earring belonged, it is thought, to some statue, perhaps one of the famous gold and ivory temple statues of the period. It is a work of the second half of the fifth century before Christ.

*Coins.*

The highest achievements ever produced in die-engraving were the coins made by the Greeks in the sixth, fifth, and fourth centuries before Christ. The types on these coins were the badges of the towns or authorities which issued them; and coins were blazoned, as it were, with natural subjects adapted to this purpose, although true heraldry, as we understand it, was unknown to the Greeks. Their artistic value is that they epitomize for us the wide range of Greek feeling during this period, with its harmony and balance; they reflect the poetry, sincerity and intensity of the Greek attitude to life, with its joys and vigor. The point of view was detached and objective, not the personal and intimate imagination of Italian medals; symbolism and allegory of deep import were excluded. The range of subjects was narrow, partly owing to the nature of coins, but chiefly because all Greek public art at this time limited itself to simple themes related to worship or heroic myth and athletic subjects, animal and vegetable life, preferring to repeat old motives rather than invent new ones. There was hesitation to embrace the wider fields of popular subjects which were used by the potter and maker of clay figures.

The engraver's imagination found freer play in expression than in the choice of subjects; his decorative skill is abundantly illustrated,—pre-eminently, perhaps, on such a striking coin as that of Naxos (24), where the artist represented a bibulous satyr squatting on the ground and ingeniously accented the circular composition with the aid of the inscription. There is no loss of spontaneity in these difficult adaptations of subject to space; only in later designs, possibly in the delicate head of Demeter (14), made in 346 B.C., is there conscious effort in the modelling. Greek art is synonymous for technical perfection: coins exhibit an unsurpassed science of draughtsmanship and representation in relief, with an excellence which is almost too perfect at times. The creations of the earliest art are readily distinguished by their linear quality from those of later date, where the artist is occupied more with surfaces than with sharp edges. A comparison of the head of Athena (1) with the same subject issued fifty years later (3), or the cattle of Ichnai (4) with the Bull of

---

1, 2, 3, Athens, Greece.

4, Ichnai, Macedonia; 5, Uncertain, Asia Minor; 6, Kaulonia, Italy.

7, Thurii, Italy; 8, Himera, Sicily; 9, Terina, Italy.

10, 11, Akragas, Sicily.





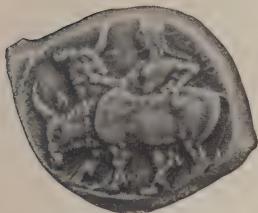
1



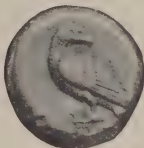
2



3



4



5



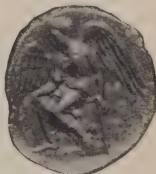
6



7



8



9



10



11



Thurium (7), or of the Herakles of Thebes with the Hermes of Kyzikos, illustrates this fact. We are attracted by the drawing in the archaic coins, by the modelling in the developed.

In a long series of objects of restricted size the observer becomes conscious of the limitations imposed by their minuteness, but the Greek breadth of conception and power to suggest the great by the little bursts through these bounds. The happy strength of the Greek artist to omit the accidental without becoming empty, and record the essential while preserving the human and vital, finds luminous illustration in this field. The sense of scale does not forbid us to see a statue in the archaic Apollo (?) of Kaulonia (6), or in the Nymph at Himera (8), or the seated Victory of Terina (9). The Herakles of Kroton (22) might adorn a pediment of the Parthenon, and the Hermes of Pheneus (20) be influenced by a work of Praxiteles. The unrivalled head of Hera on the coin of Pandosia (28) reproduces, probably, the head of a statue.

Treatment of the same subject varies to a considerable extent. The Apollo at Chalkidike (21) typifying harmony resembles that at Rhegion (29), where the allied sense of his care of the Greek colony is uppermost; but these differ from his feminine appearance at Amphipolis (17) and the virile sentiment in his head as sun god at Rhodes (19). Again, the literal representation of the eagle (5) is a conception distinct in aim from the picturesque rendering at Akragas (10, 11), these superlative interpretations of bird life, and from the more plastic interpretation of the bird in its struggle with a serpent (31). Another instance of variation of subject is afforded in the Theban and Kyzikene kneeling figures (13 and 18), where the slight difference of treatment of a pose, already familiar to us from the Ægina pediment, serves to distinguish Herakles from Hermes.

Direct portraiture comes late in the period. Features of individuals may appear in the guise of a divinity in the magnificent head on the coin of Archelaos (12), at the end of the fifth century, or on the somewhat earlier representation of Herakles at Kamarina (30); the features of Alexander the Great may be suggested on his coins (15), but they are not certainly shown until his successor, Lysimachos (16) (323 B.C.), placed them on his issues, though still with the attributes of a God; and this is one of the earliest certain instances of an individual head.

Ancient coins were not chased or cast, but struck by hand. The difficulty of the process, when modern mechanical appliances were unknown, accounts for some of the irregularities of their shapes. They were not produced primarily as works of art, but by the thousand as

---

12, Archelaos I.; 13, Thebes, Greece; 14, Delphi, Greece.

15, Alexander the Great; 16, King Lysimachos.

17, Amphipolis, Greece; 18, Kyzikos, Asia Minor; 19, Rhodes.

20, Pheneus, Greece; 21, Chalkidike, Greece.



12



13



14



15



16



17



18



19



20



21



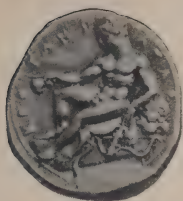
instruments of trade; we may readily forgive, therefore, superficial imperfections. In the designs artistic feeling is paramount. It is hard to judge of the motives inspiring their makers at a time when the intensity of imagination was a thousandfold freer than to-day, and the power of expression infinitely readier; but it is hard to consider the stream of superb coins which poured from the mints of small towns in Sicily and Italy during the second half of the fifth century (for instance, 7-11 and 22-30) without the conviction that civic pride induced general rivalry and stimulated artists to supreme efforts. The climax was reached in the work of the artists Kimon and Euainetos. Kimon's facing head of the goddess Arethusa, with dolphins gambling amid her streaming tresses (23), and the barley-crowned head of Persephone by Euainetos were accepted as standards in antiquity, and the Persephone has influenced many modern coins. The design of the chariot in its mad gallop to victory, on the reverse of this noble example (26), exhibits a masterly rhythm of line and motion.

---

22, Kroton, Italy; 23, Syracuse, Sicily; 24, Naxos, Sicily.

25, 26, Syracuse, Sicily.

27, Syracuse, Sicily; 28, Pandosia, Italy; 29, Rhegion, Italy,  
30, Kamarina, Sicily; 31, Elis, Greece.



22



23



24



25



26



27



28



29



30



31

FOOT  
LIBRARY





# WESTERN ART

---

PICTURES

*St. Luke Drawing the Portrait of the Madonna.*

Rogier van der Weyden.

Painted about 1480.

In a room looking out upon a landscape of uncommon beauty, showing a town about a sun-lit lake, on the farther shore of which may be traced the spires of a city, St. Luke kneels with an expression of profound reverence as he draws the Virgin, who is seated opposite to him. A canopy of golden brocade falls upon her seat, where is carved an image of the temptation of Eve, inimitably rendered. Behind the apostle reposes an ox, his symbol, lying beneath a gloriously painted window. The central point of attraction is the infant son, who, in a moment of vivacious joy, extends his fingers and toes in delight, and gazes with childish pleasure at the saintly artist. Across the small garden, where we see violets and flowers of the spring, two figures, with their faces turned from us, are shown contemplating the landscape. Wherever the gaze is directed, whether it be at these companions or at the great building to the right of the picture, or over the rippling water, whether you walk in the busy streets of the little town and admire its architecture and activity or stay within the sacred studio, you are struck by the depth of feeling, the care, the color, the brilliance, and the peaceful sanctity which animates every portion of this work. The truth of the Virgin's face, the piercing faith depicted in St. Luke's features, the rendering of the whole composition, with its warm and purified atmosphere, the certainty of the handling and the radiance of the color, testify not only to the hand of a master, but proclaim one of his greatest works.



*St. Luke Drawing the Portrait of the Madonna.*



*The Death of the Virgin.*

Michael Wohlgemuth.

About 1480.

The Death of the Virgin by Michael Wohlgemuth is an exceptional example of a master little known, especially in America, though worthy of all honor, both for his own vigorous and individual, if somewhat provincial style, and for the influence he exerted upon his more celebrated pupil, Albrecht Dürer.

The legend of the Death of the Virgin relates that the Apostles were witnesses of the event, having been miraculously gathered from all parts of the world. They are represented in the eleven figures with halos, the twelfth being perhaps Matthias, the successor of Judas, shown without a halo because the choice of the Apostles themselves and not of their Leader. All show tear-stained eyes. Two on the left point toward the departing Saint; two clasp their hands in prayer, one calmly, one fervently; another, St. Peter, on his knees by the bedside, reads from a sacramentary the prayers for the dying, which still another follows, adjusting his glasses. Five other figures share in the ceremony: St. John holding a lily stem without blossoms (or a palm leaf?) before the Virgin, another lifting his hand in benediction, a third carrying the aspergillum with holy water, a fourth bearing the crozier, and a fifth blowing to rekindle his censer. This familiar rendering of a subject of solemn ideality exemplifies the exaggerated action and the naive homeliness characteristic of the German fancy; and it is a familiar landscape also, like the beautiful Franconian uplands about Nuremberg, that appears through two windows in the background: on the left, towers and a wooded hill; on the right, a pathway between trees and craggy heights under a dawning sky. Strong and harmonious coloring undimmed by age, the careful and elaborate representation of splendid stuffs and drapery, emphatically modelled faces — portrait-like and individual in spite of their treatment — unite in giving to this picture a sustained and powerful impressiveness. The inscription in the panel at the base reads: "In the year of our Lord 1479, on the Friday before St. Walpurga's Day, departed this life the honorable Mistress Hedwig Volkamer, to whom may God be gracious and compassionate." Hedwig Tucher married Hartwig Volkamer the younger, who died in 1467, she surviving until 1479. The coat-of-arms on the left is the escutcheon of the Volkamer, and that on the right of the Tucher family. In the two kneeling figures of groom and bride, youthful and quaint in dress and bearing, this memorial altar-piece perpetuates the memory of the husband and wife.



*The Death of the Virgin.*



*Pietà.*

Carlo Crivelli.

1485.

This painting represents a passionate ecstasy of grief corresponding in its exuberance to the religious enthusiasm which characterizes Crivelli. The dramatic contrast between the unbridled lamentation of the Virgin and Saint John, who support the body, and the sweet calm of the angel earnestly gazing at the quiet expression of the dead Christ, is more strongly accentuated even than in the painting by Wohlgemuth just mentioned. The rigidity of drawing and modelling, which produces at first sight a disturbing effect, attests the mediæval element still lingering in this artist's work. The garland of fruit, which is rarely missing from Crivelli's panels, is most harmoniously rendered. The golden brocade, on the other hand, together with the frieze and drapery at the foot of the painting, introduces a tinge of confusion into a composition conceived with the greatest simplicity and effectiveness. Remarkable for its expression of sentiment, the painting appeals also on its technical and decorative sides. The composition is spontaneous and noble, and the color which the artist has established with unfailing science is rich and luminous.





*Pietà.*

*Fray Feliz Hortensio Palavicino.*

El Greco (Domenico Theotocopoulos.)

Spanish School, 1548 (?) - 1625.

El Greco, born in Crete, trained in Venice, but a Spaniard by choice, was an eccentric artist who by his fervor of sincerity and resolve less than by academic precision produced most impressive results. Beneath the Trinitarian robes of Fray Feliz we see the poet and the acute, nervous, responsive, fiery ecclesiastic. The ruffled hair, ashen cheeks, brilliant eyes and refined hands proclaim the delicately-balanced character. It would be easy to find technical defects in drawing and color in the work, but a personality is rarely more forcibly presented.



*Fray Feliz Hortensio Palavicino.*

*Philip IV.*

Velazquez.

Painted 1623.

This is probably the first of the series of royal portraits produced by the artist after coming to Madrid in 1623. The figure is represented standing quietly and with dignity beside a table covered with dull crimson velvet, upon which rests his hat. His dress is black, relieved only by a golden chain and the Order of the Golden Fleece and the linen at his wrists and neck. The background is gray. His left hand rests on the hilt of his sword; in his right he holds a paper.

The absence of self-display in the dress and the sobriety of the surroundings accord with the fashion of the Spanish Court at the moment and correspond with the young artist's determination to paint a sincerely truthful likeness without recourse to embellishments. Such was his inspired understanding that he revealed the essential character of his royal subject while seeming only to transcribe literally his outward appearance — the pale face and inflamed eyes, the relaxed mouth, the delicate frame and slender legs. The work, exhibiting great reserve, subtle observation and high technical skill, does not yet reach the facility and brilliant execution which characterized Velazquez's later works.



*Philip IV.*

*Don Balthazar Carlos and His Dwarf.*

Velazquez.

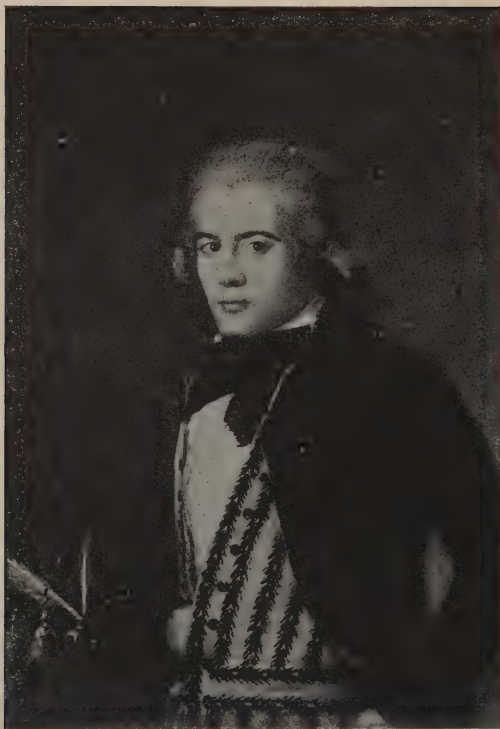
1631.

This portrait was painted in the year 1631, eight years later than the Philip IV. The child is his son; the dwarf the attendant provided for royalties according to the taste of the time. The pair are at play. The child prince is clad in a quaint mixture of infant dress and toy armor. He wears a steel gorget and has one hand placed on his miniature sword; a sash crosses his chest; a baton in his disengaged hand is used as a support; a dark green frock embroidered with gold, and with lace at the neck and wrists, compose a set of garments which are oddly placed on the tiny form. The dwarf stands on a lower step of the dais holding a silver mace-like bauble and an apple. Compared with the prince he is simply dressed, in a dark green jacket and white apron, a stiff collar of linen, cuffs of wool and a plain necklace. He turns his head, encouragingly to his master. A plumed hat lies on a cushion opposite him. The prince's face is made very beautiful and winsome by his blue eyes and bright, clear carnations surrounded with scant flaxen hair. The dwarf's face is a more finished composition and is superbly rendered. The figures are set in a mass of red, orange and gold distributed between the curtains, the cushion and the carpet.





*Don Balthazar Carlos and his Dwarf.*



*Portrait.*

Goya, 1746-1828.

A young man of slight stature and delicate features, perhaps the artist's son, stands near a table on which are implements for writing. His neat peruke, the ample cravat, his gay vest and trim coat suggest the dandy; the shape of his skull, the fine mouth and bright eyes bespeak a sharp, tenacious disposition. The portrait exhibits Goya's passionate sense of the real and the vital, and his extraordinary power of truthful expression. He has observed his subject with incisive and critical insight, and has set him down with mastery of design, modelling and color.



*Portrait of a Lady.*

Franz Hals, 1584-1666.

Signed and dated 1648.

The distinguishing mark of the art of Franz Hals is the rendering of likeness with the expression of momentary emotion — some simple truth firmly grasped and expressed with ease. By the truthful arrangement of tones his figures exist in atmosphere. The quiet, self-reliant and smiling lady who is here represented exhibits all these qualities. She sits at ease in a favorite attitude of the artist and seems to breathe our air.

The portrait was painted when the artist was sixty-eight years old, after he had fallen on dark days, but it shows no decline of his artistic ability.



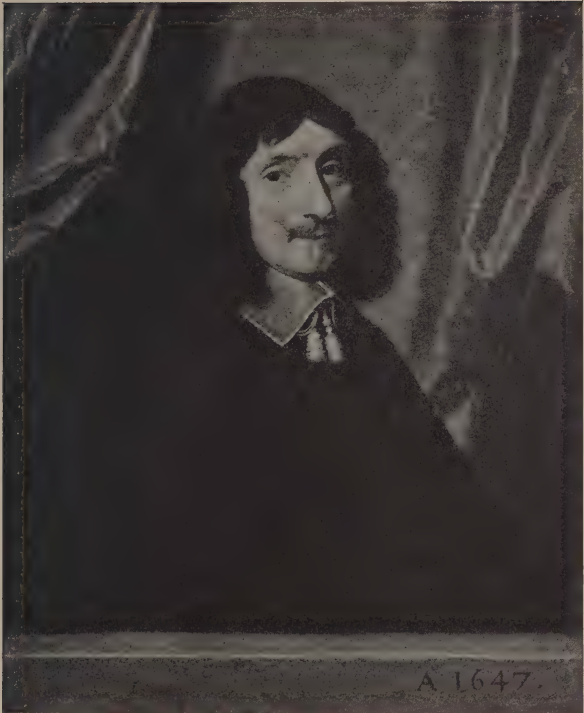
*Danae.*

Rembrandt, 1607-1669.

Signed and dated 1652.

This is the story of Danae told in the terms of Dutch life of the time of Rembrandt. Jupiter transforms himself into an offering of gold to visit the daughter of Acrisius. A coarse and quietly insistent Dutch burgher with heavy locks and dressed in the most fantastic and brilliant garments kneels at a girl's feet and presses a bag of money into her half-reluctant hand. She is of low origin, as is revealed by her slovenly form and pose, in spite of the fur, cambric and jewels with which she is tricked out. He is distinguished as Mercury, the messenger of Jupiter, by the wand entwined with serpents, his winged hat and winged feet; the massive building suggests the castle where Danae had been imprisoned by her father.

The scene is laid in the evening; there are lights in the distance and night is falling. There is a brilliant light, however, around the figures in the foreground. The painting shows a dramatic unity of subject and treatment; the passionate intensity of the figures answers to the masterly composition, color and execution. The interplay of light and shade, the transparent shadows and misty lights are charged with the emotional force of the artist's imagination.



*Robert Arnaud d'Andilly.*

Philippe de Champaigne.

1647.

The artist, though a Fleming by birth, was inspired perhaps by Van Dyck rather than by Rubens. An upright, calm, sincere man, he painted portraits of considerable power and truth. His method is characterized by artistic reserve and intensity, with color and execution which are sure and remarkable.

Arnaud d'Andilly, fifty-eight years of age when this portrait was painted, had before this date deserted the Court of Louis XIII. for the Abbey of Port-Royal des Champs. The artist has shown him as he was, a man of soft and amiable appearance endowed with a clear intelligence and passionate soul.



*Going to Market.*

François Boucher, 1703-1770.

1765.

(The companion picture, *The Return from Market*, hangs opposite. They were painted in the year when Boucher, then sixty-two years of age, was appointed chief painter to King Louis XV.)

The powers of invention and expression of this born artist and the magic facility of his brush were devoted to entertain the frivolous and luxurious tastes of the time of Madame de Pompadour. He reflected its lack of intensity; he embodied its sentimentalism. His patrons were amused with the decorative fancies of his versatile talents, and he created for them a fairyland of gallant peasants and nymphs where nature was embellished with clearer and brighter tones and dreams came true.

The scene represented is laid in a cloud-capped mountain pass where palms and fir-trees flourish. Beside a stream rushing from under a bridge, and beneath a roughly-constructed shelter, a mother tends her child, and the father waters his donkey at a trough. On the right a boy and girl play with a terrier. A chain of Boucher's cupids, disguised as peasant children, joins the two groups. In the foreground some objects of still-life — a lantern, a cauldron, some vegetables, a water bottle and a log of wood — emphasize this sense of quiet sweetness. In contrast, a drove of sheep and cattle, even camels, is seen in the background with a peasant gesticulating in their midst. The elaborate details of this exquisite composition are treated with singular breadth.



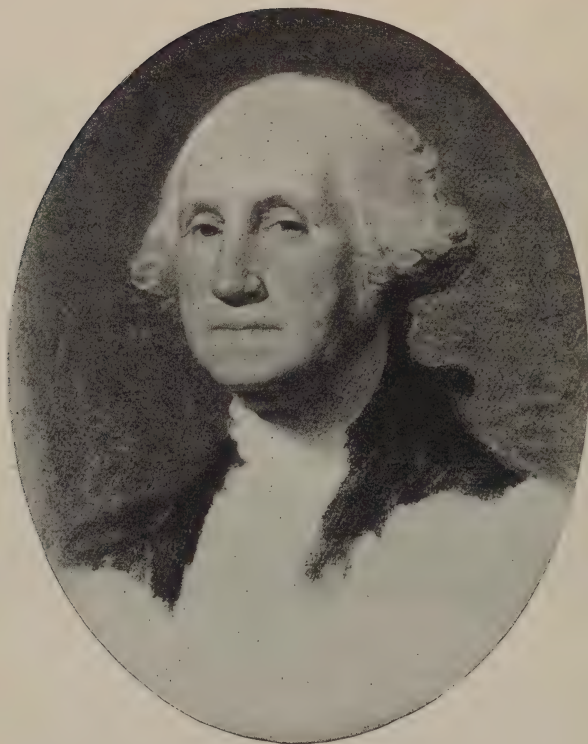


*A Kitchen Table.*

Chardin, 1699-1779.

Chardin once remarked that artists should paint with sentiment. He followed this rule himself. He is famous for his excellent skill as a craftsman, especially in the representation of domestic tenderness and still-life, of which he is perhaps the greatest master. Affected by the poetry of humble things, he expressed in the simplest manner their romance and the melody of artlessness. There are few finer examples of his work.





*George Washington.*

These portraits of Washington and his wife were painted from life by Gilbert Stuart in the spring of 1796 at Philadelphia. Washington, acceding to the request of Stuart, permitted the artist to keep the originals and accepted copies in their place. The originals remained unfinished in the possession of Stuart until his death in 1828. The portrait of



*Martha Washington.*

Washington served in the production of many pictures up to that date. Owing to the large number of these repetitions, the portrait became widely known, and it is regarded as his standard likeness. The artist's widow sold these studies after his death to the Washington Association, by which they were presented to the Boston Athenæum in 1831.

*Benjamin Franklin,*

Born, Boston, 1706; died, Philadelphia, 1790.

Joseph Silfrede-Duplessis.

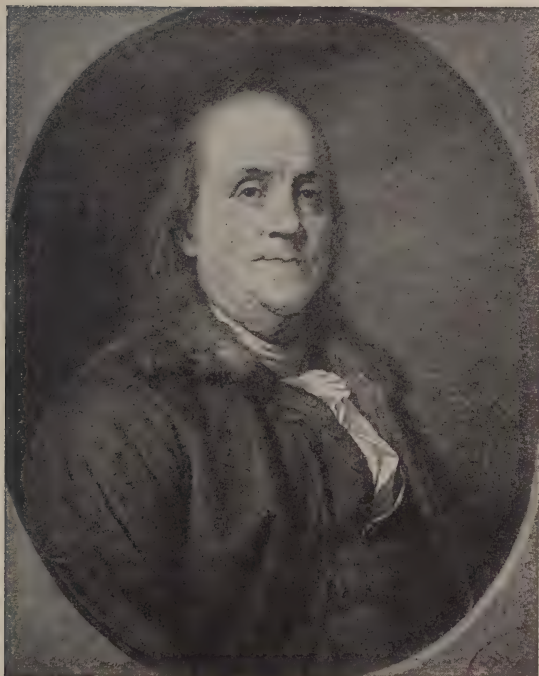
During his sojourn in France, 1776-1783, Franklin's portrait was painted repeatedly. He wrote in 1780: "I have, at the request of friends, sat so much and so often to painters and statuaries that I am perfectly sick of it."\* The portrait by Duplessis, of which this is one of several examples, is considered the best. A contemporary at the Court of Louis XVI. describes the appearance of Franklin and his associates much as the portrait shows him: "L'habillement presque rustique, le maintien simple mais fier, . . . la chevelure sans apprêts et sans poudre, . . . quelques sages contemporains de Platon, ou des républicains du temps de Caton et de Fabius."†

This picture was once the property of Thomas Jefferson; it passed from him to Joseph Coolidge, who sold it to the Boston Athenæum.

---

\* Franklin's Works, John Bigelow, VII., 96.

† Mémoires, Comte de Ségur. Oeuvres, III., 117.



*Benjamin Franklin.*



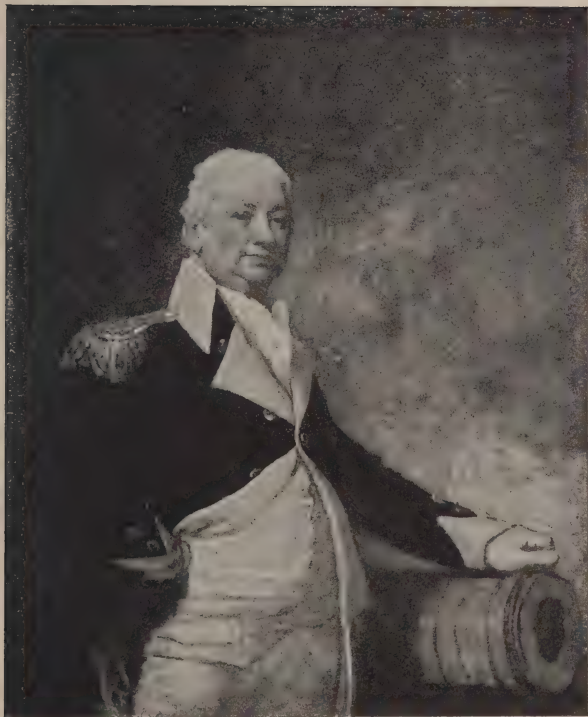
*Major-General Henry Knox.*

1750-1806.

Stuart.

Dashing artillery officer, constant companion and adviser of Washington, Secretary of War 1785-1794.

Judging from the age of the General, the portrait must have been painted shortly before his death, at the time of Stuart's ripest production, about the beginning of the nineteenth century. General Knox was exceptionally well-educated, and, his affable and entertaining nature commending itself to the artist as that of a brother spirit, is here the subject of one of Stuart's most successful portraits, which combines straightforwardness, brilliance in color and truth of character.



*Major-General Henry Knox.*

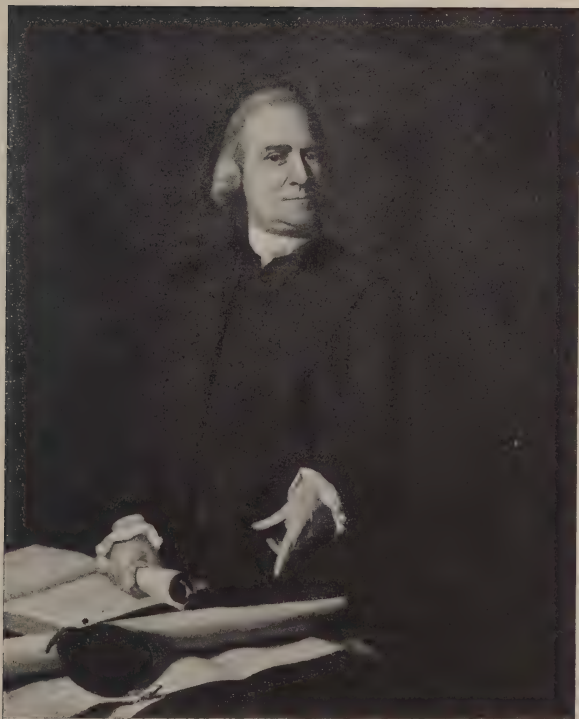
*Samuel Adams.*

J. S. Copley, 1737-1815.

Patriot, writer, orator. This portrait was painted by Copley in 1772 at the order of John Hancock, whose likeness, executed at the same time, is the companion picture. Adams is shown addressing the British governor, Hutchinson, the day following the Boston Massacre in 1770. He faces the official and points to the Charter of Massachusetts on the table with his outstretched left hand, while he grasps his brief, marked "Instructions of the Town of Boston," with the right. He was fifty-two years of age when Copley painted the picture.

Excellent example of Copley's early style, which is sincere and truthful, but lacks the delicacy and facility of his later work.





*Samuel Adams.*



*Watson and the Shark.*

Copley.

Copley left America in 1774 and soon settled in London. Some ten years later he painted the picture here represented, which is one of his earliest attempts to reproduce historical scenes. Brooke Watson, a fellow-passenger on his voyage to England, had told Copley how he had been saved from a shark in Havana Harbor and had lost a leg in the adventure. The vividness of the tale induced Copley to reproduce it on canvas, the Museum example being the second the artist made of the subject.

Copley concentrated all his resources of drawing, composition and color to immortalize an incident which in its nature was agitating rather than dramatic. The elaborate subject demanded more embracing skill than Copley's; we are attracted to the painting less as a work of art than as the record of a startling event.



*John Quincy Adams.*

Copley.

Sixth President of the United States; painted in 1795, when Adams was twenty-seven years old and Minister at The Hague.

At this date Copley had attained ease and freedom in his work. The portrait exhibits the sense of grace and distinction for which he strove, though with some loss of that strength of character which distinguished his subject.



*Family Portrait.*

Copley.

This picture, which shows the artist and his family, was painted about the same time as "Watson and the Shark." Copley himself stands in the background. The old man before him is Mr. Clarke, his father-in-law, famous as the consignee of the cargo of tea of the "Boston Tea Party." Mrs. Copley on the sofa is caressing their son John, who lived to be Lord Lyndhurst and three times Lord Chancellor of England.

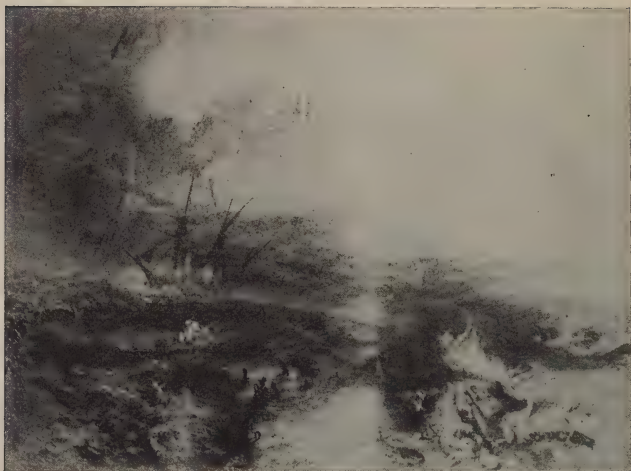
One of Copley's best paintings. The subject is well within his range, is noble in conception and most skillfully executed. Notice, for instance, the treatment of the doll in the corner of the picture.



*The Torn Hat.*

Thomas Sully, 1783-1872.

Sully, who was a follower of Stuart, has here rendered with considerable feeling the happy inspiration of a boy's healthy, appealing face seen in warm sunlight with the shadows illumined by reflections.



*The Slave Ship.*

J. M. W. Turner, 1775-1851.

Painted 1840.

The original title of the painting was "Slaver Throwing Overboard the Dead and Dying; Typhoon Coming on." It was once in the possession of John Ruskin, who wrote of it that "it was the noblest sea Turner ever painted." \*

The artist has depicted a lurid drama to the accompaniment of one of the most daring and impressive compositions of color in waves and sky ever created. Where Nature's terms of expression have almost failed to reflect his emotion, he has bent her to be the symbol of his passionate fancy. It is a rhapsody of brilliant tones, with a wayward disregard of fact where the slaves are represented floating in chains, and imaginary marine monsters are shown attacking them.

---

\* Modern Painters, I., 376.





*Automedon with the Horses of Achilles.*

Henri Regnault, 1843-1871.

Xanthos and Balios, the immortal horses of Achilles, conscious of the hero's approaching death, already foretold by one of them in speech, are struggling with Automedon, his charioteer. The stormy sky with a pale glimmer on the horizon, the ominous sea, the barren shore, presage disaster.

The painter's enthusiasm for horses, his passion for magnificent color, his facile power of drawing, are here united in an impetuous composition. The picture was Regnault's *envoi* as the holder of the Prix de Rome at the age of twenty-four. Three years later this happy genius met his tragic end in the last sortie against the Germans besieging Paris.

In this somewhat melodramatic work may be traced the promise of a great career. Such invention and breadth of design, so vigorous a sense of composition and execution, combined with a marked feeling for character, color and atmosphere, needed but the reserve of age to produce a master.



*Dante and Virgil.*

J. B. Corot, 1796-1875.

Painted 1859.

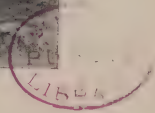
The subject of this picture is taken from the first canto of Dante's *Inferno*. The poet has found himself in a dark wood at sunrise. His path to safety up the sun-gilt slope is barred by a leopardess, a lion and a she-wolf — the first light and swift, the second wild with hunger, the third burdened with her unfulfilled desires. As Dante shrinks before them, Virgil meets him and promises to be his guide through the infernal regions, to the gate of which he points the road.

The animals were drawn by Barye, but painted by Corot with some diminution of their meaning.

The scene has given the artist the opportunity of rendering nature in one of her most capricious phases, the moment before the sun is above the horizon. His fame depends on these essentially personal appreciations of atmospheric effect and nature's more subtle variations, which he expressed with tender grace and a sovereign decorative skill.



*Dante and Virgil.*



*Shepherdess.*

J. F. Millet, 1814-1875.

A peasant girl is resting on a rock at the top of a hill. Her features, suffused with light, express vacant contentment; a distaff lies idly in one hand, a twig in the other. It is toward noon of a hazy summer day; the colors are soft, the sheep move lazily, the distance melts to form a delicate background for the well-constructed figure which seems so consonant a part of the scene.

Millet perceived the poetry of peasant life, with its elementary instincts, and touched it more intimately than any other painter. The laborer's simple lot appealed to him with its destiny, its harmony, its grandeur. He accepted the fundamental supremacy of the soil, with villagers and beasts dependent on it, and he expressed the truth of this relation with skill and unique fervency.



*Shepherdess.*

LIBRARY



*L'Eminence Grise.*

J. L. Gérôme, 1824-1904.

Painted 1874.

Father Joseph, a Capuchin monk, was secretary and confidant of Richelieu. His powerful position won for him the name "His Grey Eminence," in distinction to his master's title. He is here seen descending the stairs of the Cardinal's palace engrossed in his breviary, while a number of courtiers ascend to some reception. They make way for him and bow in token of their dependency. The contrast between the affected servility of the rich and the unassuming dignity of the humble friar is the occasion of the artist's picture.

Gérôme's surprising knowledge, ease and carefulness, his drawing and mastery of composition, his wealth of detail in telling a story, make this work justly famous. The conception, it must be confessed, is not very deep—theatrical, perhaps, rather than dramatic; there is also a certain dryness and lack of atmosphere in the picture, due to its factitious illumination and the artist's inattention to exact tone relations. The whole work is a clever illustration in color rather than an inspired presentation of the truth.



*L'Ami des Humbles.*

L. A. Lhermitte, born 1844.

Painted 1892.

This artist, himself of the people, paints their life. Impressed with the significance of the spiritual side of the artisan's toil, he has illustrated it here allegorically by putting the story of Christ at Emmaus into modern dress. The subject and its treatment may have been suggested by Rembrandt's famous work in the Louvre.



*By the River.*

H. Lerolle, born 1848.

An example of modern popular art where the observer is attracted rather by the seeming familiarity of an everyday subject effectively set forth than by the artist's interpretative force, decorative sense or skill of technique. The appearance of the two toiling women arouses praiseworthy sentiments, but the representation succeeds in stimulating these at the cost of sacrificing greater qualities of painting, the perception of fundamental truth and its rendering in tone.



*Race Horses.*

H. G. Degas, born 1834.

This artist finds his inspiration in the factitious elements of Parisian life—the ballet, the café concert, the race-course. He brings a power of observation which is subtle in its analysis, a profound technique, and a sense of elegance which is temperamental, to portray its incidents. He typifies the modern artist's sincere searching of nature for truth. His attentive vision, masterly drawing and arrangement, and his construction of tones, which are mutually consistent, have rewarded him with a style which is solid and a color which is pure.

It is a clear but overcast day; the sky is threatening, with clouds tinted like rose leaves; there are no shadows, and colors are emphasized. At the back is the height of Suresnes, with trim gardens and houses clinging to its flanks; in front is the race-course of Longchamp. Still nearer, in the paddock ready for the struggle, are eleven race horses,—high bred, nervous and restless creatures,—with their gentlemen jockies in gay jackets. The scene is charged with the mood of the moment, the joy of life, the animation of a race-day in June.



*Girl Reading.*

W. M. Hunt.

1824-1879.



*Isabella, or The Pot of Basil.*

J. W. Alexander.

Born 1856.





*The Blacksmith of Lyme-Regis.*

J. McNeil Whistler.

1834-1903.

LIBRARY



*The Fog-Warning.*

Winslow Homer.

Born 1836.

P  
LIBR.



*Caritas.*

Abbott H. Thayer.

Born 1849.



*Mother and Child.*

George de Forest Brush.

Born 1855.





# WESTERN ART

---

MISCELLANEOUS OBJECTS



*Torso of the Madonna and Child.*

Thirteenth Century.



*Panel in Ivory.*

Fourteenth Century.



*Pierced Shutter.*

Fifteenth Century.



*Processional Cross.*  
Fifteenth Century.



*Panels in Wood.*  
Flamboyant Gothic.  
Sixteenth Century.

*The Madonna and Child.*

Glazed Terra-cotta.

Atelier of Luca della Robbia (1400-1482.)

Replica of a relief at the corner of the Via della Scala and the Via Orecellari in Florence. Attributed also to Andrea della Robbia.

The up-turned face is closely nestled to its mother's cheek, and the little hand does not dare to lose the touch of hers. This suggestion of an instinctive appeal from something that has caught the child's eye is emphasized anew by his arm about his mother's neck and by the pose of his body, either resisting a forward movement of her arm or shrinking back from a more independent position. The hieratic conception of the Divine Child seems so far away, and the life of human infancy so near, that in spite of the long, thin fingers of the mother, and her face a little vacant and formal, and in spite, too, of the fact that the Child rather than the mother is the personage of main interest—points which suggest Andrea's influence in the relief—the ascription to Luca, under which the work was brought from Florence thirty years ago, remains convincing. If not from Luca's hand, it is still the fruit of his true and noble vision.



*The Madonna and Child.*



*Hispano-Moresque Ware.*

Sixteenth Century.



*Reliquaries.*

Italian, Sixteenth Century.





*Panels in Wood, Gilded.*

French, Late Eighteenth Century.

*The Crossing of the Red Sea.*

Flemish tapestry of the late fifteenth or early sixteenth century.

A good example of the best period of tapestry-making in Flanders. On the left Pharaoh, on a richly caparisoned horse, crowned and brandishing a sword, rides in the midst of his disheartened soldiers, urging them to press forward in spite of the constantly rising waters; while Moses, upon the shore, calm and complacent, points out to the Israelites the contrast between their position, the chosen people of the Lord, and that of their oppressors, the Egyptians. The safety and comfort of the Israelites is emphasized still further by the land on which they stand, carpeted with exquisite flowers of many varieties and shaded by tall trees. The people are represented in the dress and period of the artist: the Egyptians wear the armor of the fifteenth century; the Israelites, the costume of civilians of that time. The areas occupied by the various colors — greens, blues, reds and soft dull tans — are proportioned so as to give a very harmonious effect. Silk and gold add light and richness. The whole is surrounded by a compact border of flowering branches tied with ribbon.

*The Crossing of the Red Sea.*





*The Efficacy of the Sacrament.*

French tapestry, early sixteenth century. Two scenes, the legends beneath explaining their significance.

“Par la vertu du Sacrament  
Fut demonstre ung grant miracle  
Car le diable visiblement  
Sortit hors dung demoniacle.”

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed.)

“Ung payen sans honneur passa  
Par devant le saint Sacrament  
Mais son cheval se humilia  
Puis crut le payen fermement.”

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer.)

The scenes are illustrated with great fervency of religious feeling, and added charm is given to the tapestry by the beauty of its colors — indigo, pale red, ivory white, brown, yellow and much soft gray.



*Adam and Eve.*

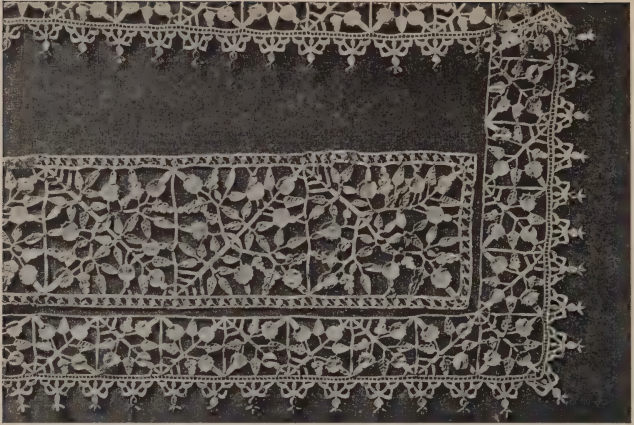
Italian embroidery of the sixteenth century. White linen, background of tent stitch worked in red silk ; design, linen with French knots scattered over it to soften the strong contrast of colors. Three scenes : first, Adam in the Garden of Eden ; second, the creation of Eve ; third, Adam and Eve and the serpent, who is wound around the tree of knowledge and is in the act of giving the apple to Eve. Above, a border with these words : "Adam, Adam et Eva, Qui magnano il pomo." Below, a border of plant forms, birds and animals.



*Reticella.*

Italian, sixteenth century. Design of Biblical scenes, crudely conceived but well balanced. The figures most easily recognized are those of Adam and Eve, who stand each with one arm akimbo and the other touching the tree, up which the serpent wriggles to get the forbidden fruit.





*Point Lace (Punto in Aria).*

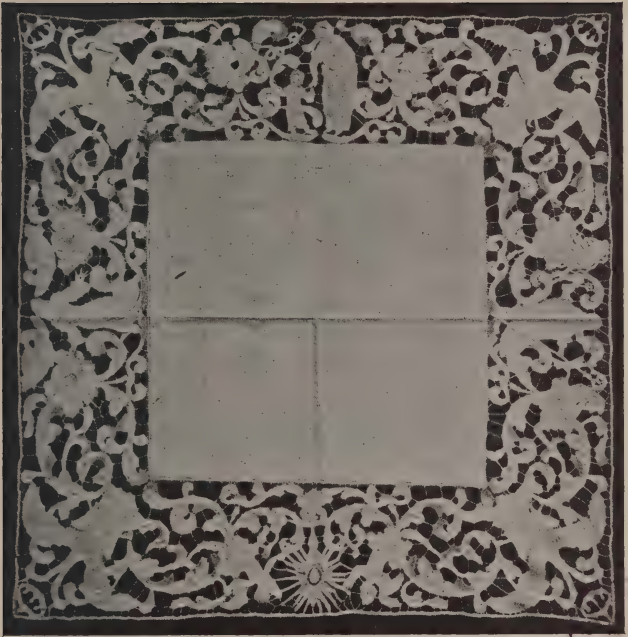
Venetian, sixteenth century. A rare example, strong and bold in design, and interesting as the connecting link between the geometrical patterns of reticella and the elaborate floriated patterns of the later Venetian points.



*Chasuble, Brocade.*

Late sixteenth century. Red ground, design of ogees, with a Barberini bee in the centre of each one, woven in red silk and gold thread. The orphreys are of red silk; upon them is applied a fine design of cloth of gold outlined in gold thread. A narrow yellow silk and gold guimp edges the chasuble.

Lent by the Boston Athenæum.



*Chalice Veil, or Corporale. Bobbin Lace.*

Flemish, seventeenth century. A border of lace surrounds a plain linen centre. Design: in each corner a double-headed eagle with a crown; in the middle of one side, the Host, supported by cherubim; opposite, St. Symphorian, bearing a martyr's crown and led by his mother. Balancing these on the other sides are St. Francis of Assisi, with the stigmata and two birds, and St. Tillo, with an abbot's staff and chalice and two crowned lions. Scrolls fill the intervening places. This piece shows most wonderful technical skill and love of detail, combined with strength and boldness of design.

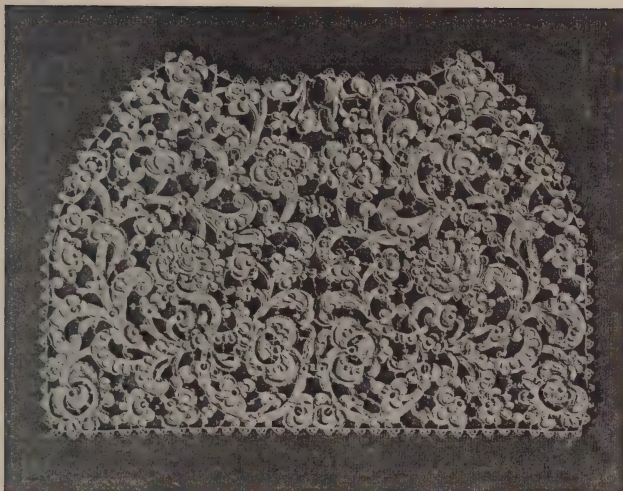


*Raised Point (Punto Tagliato a Fogliami).*

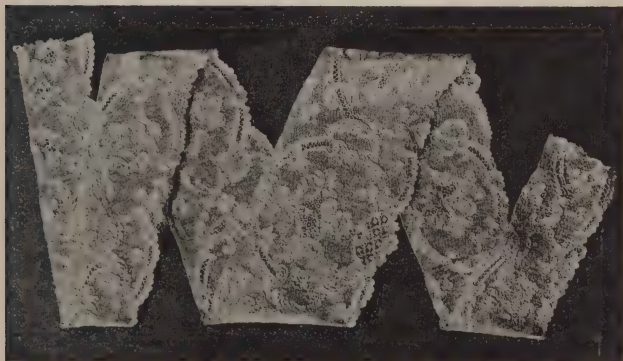
Venetian, seventeenth century. Bold and strong in design and of great delicacy of execution.

*Point Lace (Point d'Alençon).*

French, eighteenth century, time of Louis XV. Wider in the middle and narrowing gradually towards the ends. The great variety of the *à jours* and the pattern of broken scrolls, two important characteristics of Point d'Alençon, are shown well in this piece.



*Raised Point (Punto Tagliato a Fogliami).*



*Point Lace (Point d'Alençon).*



*A Man Piping.*

Fragment of the border of a tapestry. French, Gobelins, eighteenth century. Figure of a man partly draped in heliotrope cloth, seated and playing a pipe, two birds, flowers and fruits. Cream-colored ground entirely of silk. The design, largely of silk, is in flesh colors, cherry, heliotrope, greens and cream shading into brown. A good example of the delicacy of the French coloring and of the fineness of the work done at the Gobelins factory.

Lent by the Boston Athenæum.



*Cope, Brocade.*

Probably Spanish, eighteenth century. Brown silk ground, with small vine pattern of the same color woven in it. Upon this is a design of large sprays of conventionalized flowers in gold thread, which, with the trimmings of gold lace, give richness to the garment.



*The Music Lesson.*

Made at Chelsea about 1760.

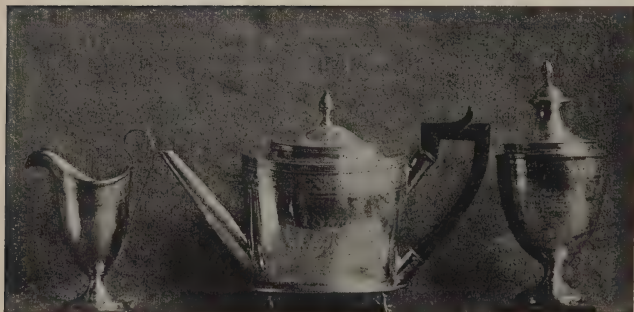
Modelled by Louis François Roubillac after Watteau's *Agréable Leçon*.



*Bust of Sir W. Herschel.*

Wedgwood Pottery (1781).

Modelled by Flaxman.



*Tableware in Silver.*

Paul Revere (Boston, 1799.)



*Miniature Portrait.*

Washington Allston, by Edward G. Malbone (1777-1807).





# WESTERN ART

---

OBJECTS FROM THE NEARER ORIENT



*Mummy Portrait Painted in Wax on Wood.*

From a burying-ground of the first and second centuries at El-Rubayat, in the Province of Fayum. This portrait is a specimen of the encaustic paintings on thin panels of wood which in the Græco-Roman period in Egypt were substituted for the plastic representations of the face of the dead used in mummies of earlier times. The panel was laid over the face of the mummy, whose outer bandages were wrapped about it so as to cover its margin. Fragments of the cloth still adhere to the present portrait.

*Winged Figure.*

Height of figure, eighteen and one-half inches. Egyptian tapestry weaving. Byzantine influence, third to eighth century A.D. From Coptic graves at Akhmim. Ground linen, pattern woven in wool, drawing crude; wings suggest an angel. Flesh, hair and wings, purple brown; tunic, red; skirt, green. The looms on which these Coptic tapestries were woven were made upon the same principle as those still used at the Gobelins factory in Paris.

*Rabbit.*

Square of Egyptian tapestry weaving, third to seventh century A.D. From Coptic graves at Akhmim.

In the drawing and composition of this design, a rabbit nibbling a bunch of grapes, the Roman influence is very strongly felt, but the brilliancy of the colors — browns, pinks and greens — suggests the art of Byzantium. The ground is linen, the pattern wool. Squares like this were applied to garments.



Illustrations of their use can be seen in the mosaic of the Empress Theodora and her court, in the Church of San Vitale at Ravenna.



*Rhodian Plate.*

The pottery at one time produced in the island of Rhodes represents the Persian influence in ceramics. Local tradition refers the origin of the industry to the time of the Crusades.



*Velvet.*

Persian. Ground, purple brown. Bold design in dark red, gold and touches of bright yellow.



*Brocade.*

Persian, sixteenth century. Ground, crimson satin. Design of groups of two figures; one with an axe over its shoulder leads the other figure by a string; trees and flowers; colors, pale green, yellow, white and black.



*Rug. Fragment of a  
Border.*

Persian, fifteenth or sixteenth century. Silk, six hundred knots to the square inch. Ground, rose. Design of conventionalized flowers, birds and fish, in white, blue, rose and yellow. A band of yellow on three sides, with disconnected leaves scattered over it. Fine gold fringe on lower edge. This piece, wonderful for its color, drawing and workmanship, belonged formerly to the Marquand Collection and was bought by the Museum in 1903.



*Prayer Rug.*

Turkish, Ghiordes, seventeenth century. A very perfect specimen of the type with white ground (the rarest form), containing many characteristic features. Ground of border, dull blue. Design in blue, red, white and amber. As is often the case in these rugs, white cotton is introduced throughout the design to add brilliancy. The colors are proportioned and distributed so as to produce an even and harmonious effect.



*Prayer Rug.*





# CHINESE AND JAPANESE ART

## Chinese and Japanese Art.

**T**HROUGH the enlightened liberality of friends of the Museum, a collection of Japanese Art unequalled outside of Japan has for a number of years been in its keeping. Owing to the great size and value of the collection, it is possible to exhibit at one time but comparatively few of its contents. Persons interested in the art of the extreme Orient will always be welcome at the offices of the Department in the basement of the Museum, where they will be shown such further examples of Chinese and Japanese Art as they may be desirous of examining.

The few objects illustrated in the following pages have been selected from among many of equal or higher quality and interest, largely with a view to their adaptability to successful reproduction.



*Bishamon.*

Japanese wooden sculpture of ninth century.



*Fudo.*

Japanese wooden sculpture of twelfth century.



*Jizo.*

Japanese wooden sculpture, bearing date 1322.



*Seisbi (detail).*

Japanese wooden sculpture, latter half of thirteenth century.





*Amida.*

Japanese wooden sculpture, beginning of fourteenth century.



*Kwannon.*

Japanese bronze statuette. Eighth century.



*Chinese Bronze Mirror.*

Seventh century. The design represents lions, birds, insects and grapes. The so-called "white bronze" of this era contains a considerable amount of nickel, in consequence of which the castings are remarkable for the sharpness of their definition.



*Bronze Mirror.*

The design represents storks and tortoise, pine and bamboo. Either Japanese of the twelfth century or the Chinese original from which the Japanese obtained the design.



*Chinese Sacrificial Bronze Bowl.*

Third century. Wooden cover and stand of later date.



*Japanese Sword Furniture, Kozuka Hilt.*

Design of fireflies and grasses in shakudo (a composition of gold and copper), copper and gold, on iron, by Itsuriuken Miboku, a celebrated artist of the Nara school, 1695-1769.

Design of stone lanterns in silver, shibuichi (composition of silver and copper) and gold, on shakudo, by Atsuoki, who worked in Kioto about 1840-1860. Otsuki school.

Bigelow Collection.



*Japanese Sword Furniture, Tsuba.*

Openwork iron guard made in Yamasiro, latter half of seventeenth century.

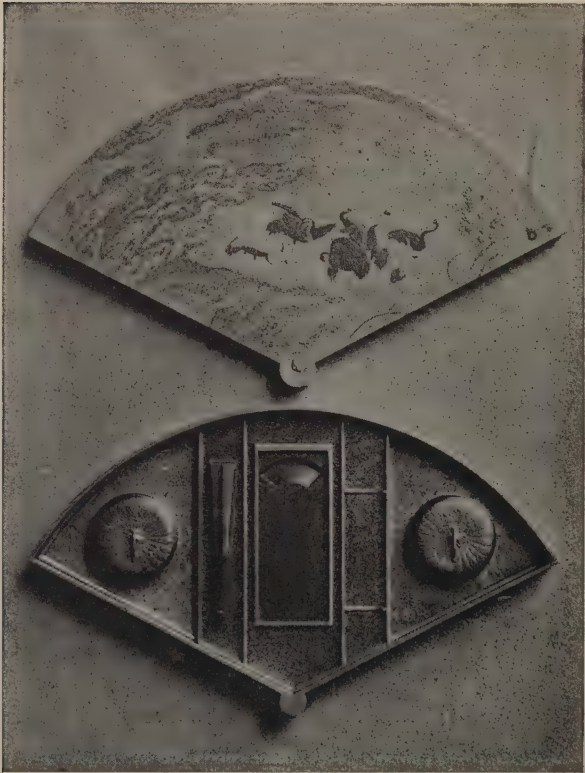


Copper guard with coins inlaid.  
Yasuchika, died 1748.  
Bigelow Collection.



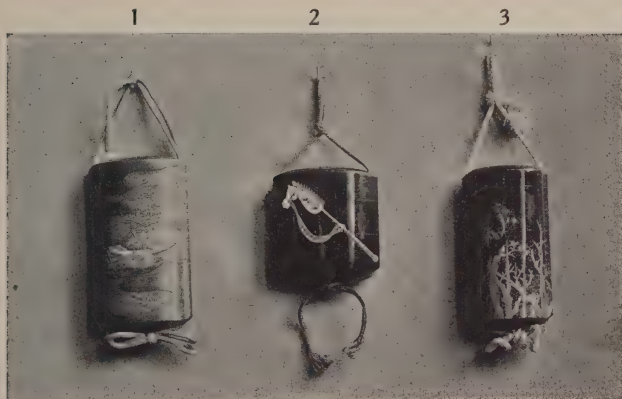
Shakudo guard with raised design in various metals.

Hironaga, worked about 1790-1820.



*Japanese Gold Lacquer Ink-box in Shape of Fan.*

Probably by a Kyoto artist, early eighteenth century.  
Bigelow Collection.



*Japanese Lacquer Inro (Medicine Boxes).*

No. 1. Rice-boats floating on the water. Applied lead and mother-of-pearl. Signed Koma-Kwansai. Probably second Kwansai, early nineteenth century.

No. 2. Black lacquer, with porcelain toys applied. Signed "Haritsu, eighty-four years old" (1664-1747).

No. 3. Crows in autumn forest. Signed Kajikawa. Probably the second Kajikawa, about the middle of the seventeenth century.

Bigelow Collection.

*Japanese Lacquer Ink-box.*

Quail and millet. Applied gold and silver leaf. Early eighteenth century.

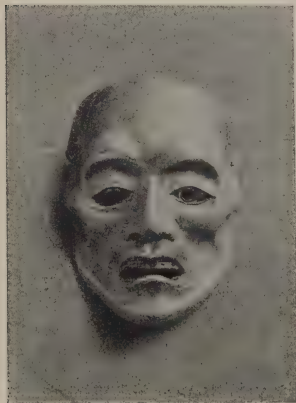






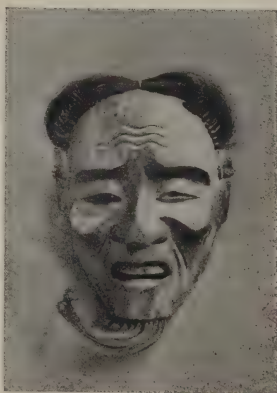
*Shoten Doji in Guise of a Boy.*

Japanese. Mask used in the No dances. Signed Sukemitsu. Early eighteenth century.



*Ghost of Kawazu.*

Japanese. No mask. Middle sixteenth century.



*Okina, the Spirit of the Pine Tree.*

Japanese. No mask. Early sixteenth century.



Early Korean.

*Bowl.*



*Lions, Porcelain.*

Chinese. Late seventeenth or early eighteenth century.

## Japanese and Chinese Paintings in the Museum.

THE importance of the collection of Japanese and Chinese paintings in the Museum has been recognized for many years by students of Oriental art. Personally I have had opportunities in the past to know certain of its great treasures, but it is only upon examining it since last March that I begin to realize its pre-eminent place among the Oriental collections in the world. I do not now hesitate to say that in point of size it is unique, and that in quality it can only be inferior to the Imperial Museums of Nara and Kioto; while for the schools of Tokugawa painting it is unrivalled anywhere. In face of these facts I wonder that the collection has not hitherto received more general attention, or become the object of the serious consideration that it warrants.

Among the earliest Japanese paintings we have a Hokke-mandara of the eighth century, bearing an inscription to say that it was repaired by Chinkai (a celebrated monk-painter), in the year 1148. Paintings of the eighth century being extremely rare, there being, perhaps, only a dozen extant beside the wall paintings of Horiuji, this work may be taken as the arch-type of its period in the Occidental world. We have also a fine Fugen of the tenth century, which should be for critics a specimen as typical as could be found of the early Kasuga style. Of the works of the Kamakura period (1200-1400) we have nearly fifty fine specimens, among which is the famous roll of *Heiji Monogatari* (see page 171). This is one of a set of three rolls representing the civil wars of the middle of the twelfth century. It was painted, most probably, in the beginning of the thirteenth century. The artist, though really unidentified, has long been given the name of Sumiyoshi-Keion. This work is one of the finest things done by the Old Tosa artists, and belongs to the set of three, the remainder of which is still in Japan, one being in the Mikado's collection and the other owned by Baron Iwasaki of Tokio.

From the Ashikaga period (1400-1600) we have specimens of Sotan, Sesson and Masanobu, which may be taken as standard works, and important examples besides of Motonobu, Wutanosuke and Yeitoku.

In works of the Tokugawa schools I have already said that the collection is unrivalled anywhere. The splendid *Korin Screen* (see page 176), known as the "wave screen," and the superb Ganku are severally masterpieces.

Among the Chinese paintings I would emphasize the *ten pieces of Buddhist painting* (see pages 166 and 167) representing various groups

of the Arhats or saints, and painted in the end of the Sung dynasty (late twelfth century). I must not omit the sixteen Arhats signed by Rikushinchu in the Yuen dynasty (1280-1368). We have furthermore some representative specimens of the Ming academicians (1368-1662).

In conclusion I wish to allude to the importance of giving the public greater opportunities for approaching the real meaning of Asiatic art. Universal as the spirit of art is, its forms must differ as so many expressions of different ideals of race and philosophies of life. Japanese and Chinese art require to be interpreted from within, like European art, and their productions are to be treated neither as curiosities nor phantasies, except by the inattentive.

. . . . .  
OKAKURA-KAKUZO,

Adviser to the Department,  
Member of the Imperial Japanese Archæological Commission.



*Rakan Feeding Hungry Demons.*

Chinese Buddhist painting, full color on silk. Late Sung (960-1280).



*Rakan Manifesting Himself as the Eleven-headed Kwannon.*

[ Chinese Buddhist painting, full color on silk. Late Sung (960-1280). Somewhat restored.





*Chinese (Tibetan) Lamaist Painting.*

Full color on heavy cotton. Probably late Ming (1368-1662) or early Manchu.





*Chinese (Tibetan) Lamaist Painting.*

\* Full color on heavy cotton. Probably late Ming (1368-1662) or early Manchu.

*Detail from Roll of Heiji Monogatari.*

This is one of a set of three famous makimono depicting battle scenes of the Heiji era (1159-1184 A. D.), the other two being owned respectively by the Japanese Imperial Household and Baron Iwasaki of Tokyo. Early thirteenth century.

Bigelow Collection.



*Detail from Roll of Heiji Monogatari.*



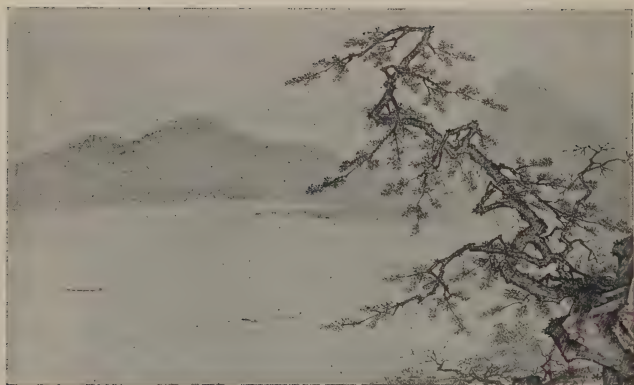
*Kōkuzo Bosatsu.*

Japanese Buddhist kakemono, full color on silk. Late fourteenth century.



*Landscape.*

Japanese kakemono, ink on paper, very slight color. Josetsu.  
Fifteenth century.



*Landscape.*

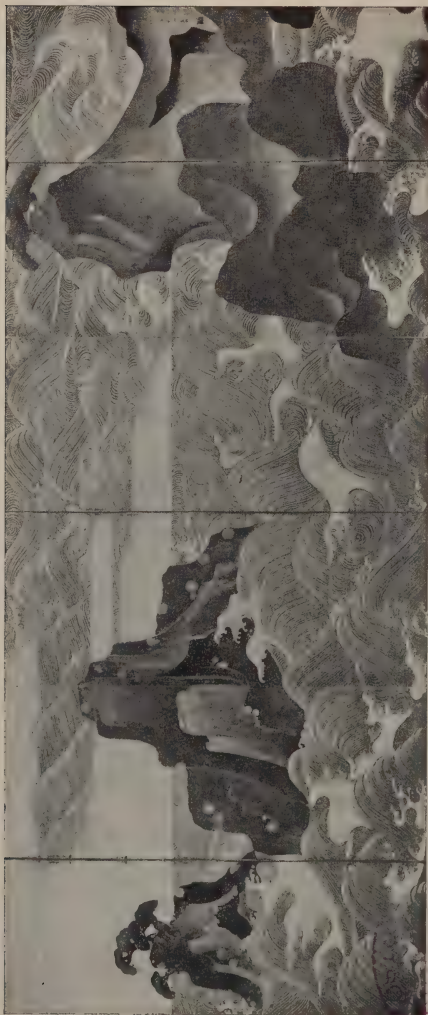
Japanese kakemono, ink with slight color on paper. School of Motonobu, 1477-1559.  
Weld Collection.



*Battle of the Flowers.*

Chinese palace scene. Japanese two-fold screen, full color and gold. School of Yeitoku (1545-1592).





*Matsushima.*

Japanese six-fold screen, full color and gold. By Ogata Korin (1660-1716).

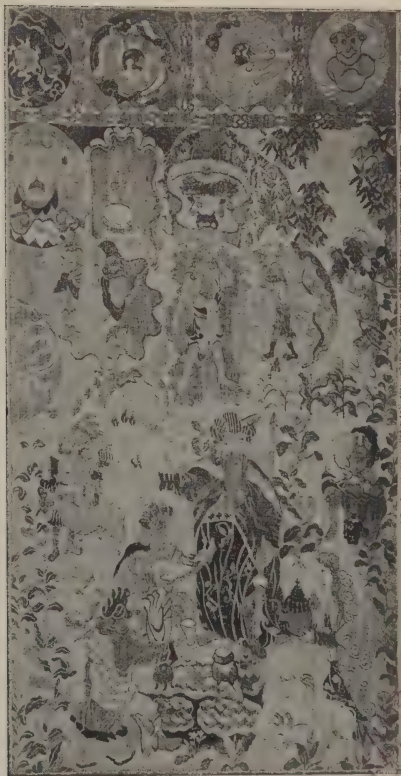
In this screen, although the master has treated the ocean in a conventionalized and thoroughly decorative manner, he has yet succeeded in giving a wonderful expression of its turbulence and force. Weld Collection.



*Pea Fowl.*

Japanese Kakemono.

Full color on silk. School of Sosiseki, probably by his son Sosizan, 1732-1805.



*Chinese Tapestry.*

A very curious fragment of a larger piece, of the late thirteenth or early fourteenth century, showing strong European influence, possibly due to the visit of Marco Polo.

## Morse Collection of Japanese Pottery.

THE collection of Japanese Pottery is arranged in ten upright cases at right angles to the wall of the Japanese corridor. Each case contains four compartments, and these are numbered from one to forty. Here is brought together the work of nearly every potter in Japan up to within twenty years, and these objects are arranged by provinces.

If one will recall the pottery of the Baltic provinces he will remember that little or no distinction is seen in the work, each potter copying the forms and rude decoration of the others. The Black Forest potters, covering a wide area, again show nothing distinctive in their work. In Japan, on the contrary, a local pride prompted the potter, the lacquerer and other industrial art workers to produce something original either in form or decoration, so that the provinces are distinctive, and the names of the provinces are often used in a generic way in designating the pottery, such as Satsuma, Bizen, Izuno, Kaga, Awaji, etc. In former times the various provinces were not only almost independent of each other, but were often in a hostile attitude. After the provinces were brought together under a strong central government provincial feeling still survived, and each province prided itself on special products, such as pottery, lacquer, textile fabrics and the like. The strongly marked differences between the dominant pottery may be seen by comparing the following cases: Hizen, 3, 4; Bizen, 5; Higo, 8; Nagato, 10; and many others.

The Japanese potter derived certain methods of technique from the Koreans, and for this reason a small collection of Korean pottery has been brought together in Case 1. The objects range in age from a thousand years and over to the present time. In Case 2 is a collection of early historic and prehistoric pottery of Japan.

The casual visitor may enjoy the collection by simply noticing the remarkable qualities of glaze, the curious motives of design, the variety of form, and, above all, the reserve and sobriety as shown in the decorative treatment. The name of the province is given on every shelf, and nearly all the different kinds of potteries are labelled. For the marks, dates, history of the potters, etc., the visitor is referred to the published catalogue, which may be found in the middle alcove between Cases 21-22 and 23-24.



*General View of the Morse Collection.*





*Pottery of the Province of Sanuki.*

Morse Collection. Case 19.



*Jar.*

Koda Pottery, Province of Higo.

A fine example of the most beautiful pottery in Japan. The glaze is gray; the design incised and filled with white clay. Height, 5 inches. Morse Collection. Case 8.



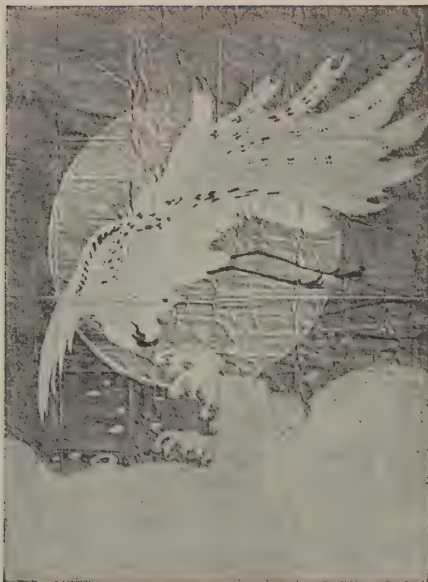


*Bottle.*

Takatori Pottery, Province of Chikuzen.

A good example of the freedom of the Japanese potter. A leaf design slashed in long strokes. The sides are indented for convenience of handling. Height, 12 inches.

Morse Collection. Case 18.



*The Rebirth of the Year.*

Print representing a phoenix, the sun and the sea, by Harunobu. Eighteenth century.

PRINT DEPARTMENT

LIBRARY

COLLECTIONS OF CASTS

SYNOPTICAL TABLE OF THE HISTORY OF ART

## Print Department.

THE collection of prints is not adapted for illustration in these pages, since half-tone reproductions, while presenting an apparent facsimile, fail to render the subtler qualities which constitute the charm and govern the value of a fine print.

Begun in 1872 by the gift of one print, the department now holds a leading place among print collections in this country. The size of a collection of this kind, necessary to its usefulness, forms a serious obstacle to its winning the favor of visitors to the Museum. But a small fraction of the sixty thousand prints (roughly speaking) which form the collection can be shown at one time in the exhibition rooms, and the occasional visitor is left in ignorance of the great store of works at his command for pleasure and information. The following suggestions aim to give an idea of the material accessible to any visitor in the Print Rooms.

The range of subjects is almost unlimited. One visitor may enjoy harking back to the early days of engraving, to the purity and simple beauty of Schongauer, or the virile, severe art of Mantegna; another may prefer to follow the flight of thought of earnest, forcible Albrecht Dürer, and attempt to interpret his mysterious symbolism, or he may wish to see Raphael through the intermediary of his faithful disciple, Marc-Antonio Raimondi. Other engravers of more recent times have left us masterly reproductions of the great painters; among the number, Bervic, Desnoyers, G. F. Schmidt, and Wille, Morghen, Flameng and W. Unger. To the amateur of portraits, van Dyck's famous series, known as the "Iconographie," may be suggested, or those of C. Visscher, Delff, or the great French engravers, Edelinck, Morin, Masson, Nanteuil and the Drevet; and among the vast school of English mezzotint engravers, a few names at random: Green, McArdell, the Smith, Ward, Reynolds or Watson. To some it may prove interesting to get a glimpse of merry Dutch peasants in the etchings of Ostade or Dusart; others may prefer the light, breezy landscapes of Canaletto, or the animated compositions of the Tiepolo, the large, well-handled plates of Woollett, the twilights of van de Velde, or the effective nocturnes of Count Goudt. Among pastoral scenes there are Jacques' charming etchings and dry-points, or Berghem, Du Jardin, de Laer, or the fine engravings by Bolswert after Rubens, or Paul Potter's plates, or those of de Bye, van Os or Cuyp. For landscape work of that supreme type of beauty which grows in charm with intimate familiarity, the visitor may go to the *Liber Studiorum* of Turner. The beauty of the great metropolis inspires Méryon's series of Paris etchings, and



*Print Rooms.*

Whistler in his Thames set has recorded the poetry of a traffic-laden river. For communion with the inspiring personality of a great and intensely human master, spend an hour with Rembrandt's etchings and with his drawings. Another source of pleasure and profit will be found in the study of German wood-cuts, the work of Dürer, Holbein, Cranach, Burgkmair, Schaeufelein, Hans Baldung and many others of mark. The German and Italian chiaroscuros add charm of color to breadth of treatment and vigor of line. From Germany come also the so-called little masters, contemporaries of Dürer; among them Aldegrever and the Behams, with their fascinating little plates. Turning to lithography, now wholly given over to the routine work of commercialism, an art reveals itself which is capable of wonderful power, depth and delicacy. It is forceful in Delacroix, crisp in Diaz, sparkling in Fantin-Latour, exquisitely delicate in Bonington, and combines these qualities in the works of Decamps and a host of other good artists. Charlet shows the soldier of the *grande armée* in all his moods, and Raffet the "midnight review" of a ghostly army filing past its ghostly emperor in endless multitudes. From these exalted fancies it is a pleasure to turn to Daumier, that good-natured humorist, yet capable of fearless, bitter invective and biting satire.

It would be unfair to close without a word on the American prints; among them those of Pelham, the Cheneys, Platt, Cole, Linton, to mention only a few — a most interesting part of the collection. For the pursuit of these fragmentary suggestions and the discovery of many features of the collection here passed over, the reader is referred to the time of his most welcome first visit to the Print Department.

## Library.

IN 1879 a room in the Museum was furnished for use as a Library. It was then intended to purchase only "works of reference or other books directly serviceable to the officers of the Museum, and explanatory of its contents," but the scope of the Library has broadened, and it now aims to be a reference library covering the whole field of fine and applied art, and to serve any individual working in this field.

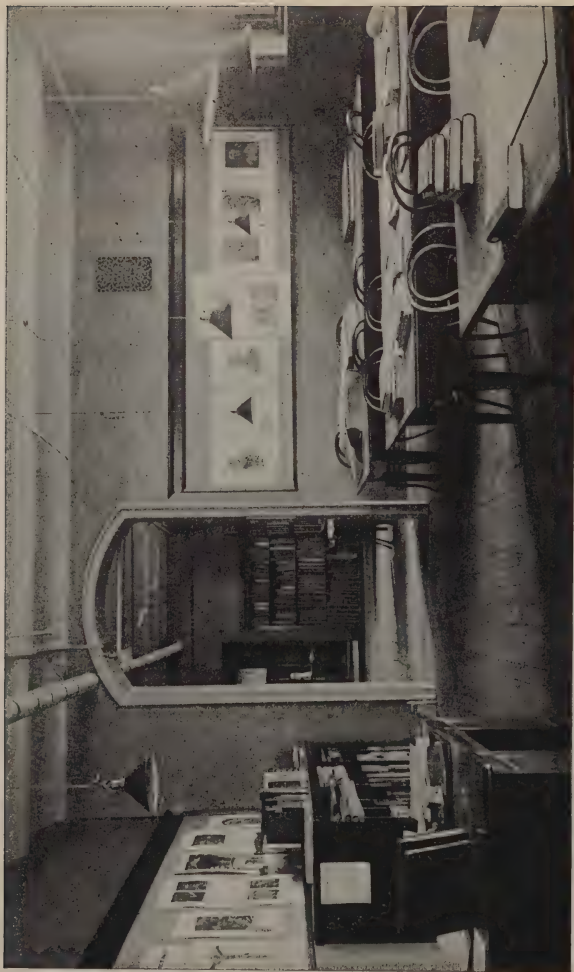
The Library now possesses approximately eleven thousand books and pamphlets, and has also the use of the Alfred Greenough collection of works chiefly on architecture, nearly one thousand in number. By gift and purchase the Library has acquired many expensive illustrated works, which are interesting to the visitor who has not time to study text. Among such are "Investigations and studies in jade," prepared under the direction of the late Heber R. Bishop; the collection of oriental carpets, published by the Musée Commercial Imp. Roy. Autrichien; reproductions of Sargent's portraits, edited by Mrs. Meynell; and the volume of photogravures of paintings in the Hermitage, St. Petersburg, published by the Berlin Photographic Company. The Library also has catalogues of many private collections. The catalogue of the books acquired by Mr. J. Pierpont Morgan from the collection of James Toovey contains interesting illustrations of book covers, and other catalogues reproduce the pictures in some of the best American collections.

The collection of photographs is an important adjunct of the Library. It contains about twenty-three thousand prints of architecture, sculpture, painting and decorative art. As most of these are gifts, the collection is not systematic, but, supplemented by the illustrations in the books of the Library, it is generally able to meet the demands made on it. A small sum is now annually available for purchases, and the Brunn-Bruckmann *Denkmäler griechischer und römischer skulptur*, the Arndt-Amelung *Photographische einzelaufnahmen antiker skulpturen* and Bode's *Denkmäler der renaissance-sculptur Toscanas* have already been acquired. A most interesting collection of three hundred photographs of Japanese art has recently been received as a gift from the Imperial Museums in Tokyo.

The Library is open to any visitor to the Museum. The Librarian, or an assistant, is constantly present to give information to readers.

Free tickets of admission are issued at the Director's discretion to special students whose course of investigation may be aided by work in the Library. Application should be made through the Librarian.



*Library.*

## Collections of Casts.

**T**WELVE plaster casts are listed among the objects which in 1873 composed the collections of the Museum, and filled the two galleries of the Athenæum building which were their first home. Ten years later, in 1883, the collection contained several hundred pieces, and within the next few years had grown to over one thousand numbers, occupying in 1890 the whole first floor of the present building except two rooms devoted to Egyptian and Classical antiquities. Since 1895, one after another room has been given up to the increasing collections of original works of Classical and Egyptian art, the reproductions covering at present about three-quarters of their former area. All the galleries of casts but one are now devoted to casts from the antique, one gallery on the north-east corner of the building containing casts from the Italian Renaissance.

Starting from the entrance hall and crossing the First Egyptian Room, the First Greek Room is reached, devoted to archaic art. In a case in the centre of the room are exhibited electrotypes reproductions of the brilliant metal work which has been recovered from the tombs of pre-historic Greece. The casts of statues and reliefs in this room illustrate the steady progress by which early Greek sculptors outgrew primitive helplessness, put away the conventions of Oriental art, and through direct study of nature and constant practice prepared the way for the consummate achievement of the fifth century B. C.

The casts in the Second Room are from sculptures of a period half-way between archaic art and the free creation of the age of Pheidias. Especially notable are the pediment groups from the temples of Aegina and Olympia. The work of this time of transition has a freshness and sincerity which, as in early Renaissance art, more than atone for technical deficiencies.

The Third Room is specially devoted to statues in the style of the Attic Myron, who represented the body in attitudes expressive of energy; and of the Argive Polykleitos, the most famous sculptor of athlete statues.

The style of Pheidias, uniting in due proportions the severe virtues of the Peloponnesian school with the delicacy and beauty of Ionian art, is reflected in sculptures of which casts are shown in the Fourth Greek Room.

The following room contains casts from the sculptured decorations of the Parthenon. It was probably Pheidias who planned these. It is certain that in no age or country has the creative power of the artist responded more nobly to the religious and civic ideals of a people than in the design and execution of the Parthenon pediments and frieze.

In the west end of the Southern Corridor are casts from grave monuments of the fifth and fourth centuries B. C. The theme of bereavement and separation is presented here with dignity and restraint.

The middle space of the Corridor is divided into several sections which mark diverse and successive tendencies in the Greek art of the fourth century and later times. The first shows the gracious and humane work of Praxiteles; the second is in part assigned to sculptures which reflect the emotional bent of Skopas' style. In the next one sees the exaggerated nicety of anatomical detail which was affected by the followers of Lysippos, the last of the great Greek sculptors. The following section contains casts from late Greek statues of deities, including the beautiful Aphrodite of Melos.

The east end of the Corridor is given to the vigorous and dramatic sculpture of the school of Pergamon in Asia Minor, and to the work of Graeco-Roman artists. The real achievement of Roman art was in portraiture; and this is exemplified here in a series of casts from busts and statues of Roman statesmen and emperors.

A few casts of interesting Hellenistic and Roman sculptures are retained on the walls of the Greek Vase Room.

In the collection of casts from sculpture of the Italian Renaissance, the chief sculptors of that period are all represented, some of them by their most famous works. Niccolo Pisano's octagonal pulpit in Siena Cathedral was commissioned in the year of Dante's birth (1265), and for the first time embodied the imagery of the Catholic faith in forms of classical purity and beauty. Jacopo della Quercia, the most noted of the sculptors of Siena, is represented by the recumbent effigy of Ilaria del Carretto (died 1405). The emphatic composition of this figure and the poetical impressiveness of the marble effigy by a living artist near by exemplify two widely different conceptions of the art of sculpture. The great portal on the wall reproduces the eastern doors of the Baptistery at Florence (1452), by Lorenzo Ghiberti—fit to be the gates of Paradise, as Michel Angelo said. Ten typical scenes from Old Testament history fill the ten panels, and the heads and statuettes that surround them and the garland that frames them in are no less interesting as sculpture. By Donatello, the sculptor of greatest power in Italy before Michel Angelo, the collection contains, beside reliefs, two well-known statues—the St. George (1416), a young man-at-arms impatient for the battle, and the David (1430), the earliest nude statue of modern times. On the wall between the doorways are placed reproductions of the famous reliefs of Singing and Dancing Youths, carved by Luca della Robbia in 1437 for the organ loft of Florence Cathedral, and now preserved in the Cathedral Museum. Reproductions of two lunettes in glazed terra-cotta by his nephew, Andrea della Robbia, hang above, one imaging the meeting of St. Francis and St. Dominic, the other the Annunciation of the Virgin. The collection includes a number of reliefs, busts and statues from the memorable group of sculptors who were the contemporaries of the

Robbia in Florence: Mino da Fiesole, Desiderio da Settignano, Verrocchio, Rossellino and others. The reproductions of Michel Angelo's works include three of his greatest achievements: the statue of Moses from the tomb of Julius II. (ordered 1505) and the figures of the Dukes Lorenzo and Giuliano de' Medici, and of Night, Day, Evening and Dawn from the tombs of the Dukes (1521-1534) in the Medici Chapel. The low side light to which they are now exposed very greatly interferes with the effect of these groups, which in the Medici Chapel receive light from above; but the cast of the Moses is doubtless placed at about the level above the eye for which the statue was designed.

For further information in regard to the sculptures which these collections of casts reproduce, the visitor is referred to the *Catalogue of Casts of Greek and Roman Sculpture* and the *Manual of Italian Renaissance Sculpture*, which are on sale at the door of the Museum.

# Synopsis of the History of Art.

(As represented in the Museum collections.)

WESTERN.			EASTERN.	
EUROPE.	THE LEVANT.		CHINA	JAPAN.
		B. C.		
		4000		
	Old Empire.	2000		
	Middle Emp.			
	New Empire.			
Greece	Mycenean, 1800-1000.		Shu dynasty, 1122.	Beginning of Imperial rule, 660.
	Archaic, 1000-500.	1000	Laotze, 604.	
	Classical, 500-300.	500	Confucius, 551.	
	Hellenistic, 300-100.		Tsin dynasty, 220.	
	Græco-Roman, 100 B. C.-200 A. D.	0	Hang dynasty, 200.	
	Early Christian.		Buddhism, 67.	
	Coptic.			Confucianism, 285.
	—ATTILA, 451.—	500	Tang dynasty, 618.	Buddhism, 552.
	Byzantine.		Sung dynasty, 960.	Nara, 700, Heian, 800, Fujiwara, 900, periods.
	Romanesque, 800-1200.	1000		
	Saracenic.	1100		Decline of Imperial rule, 1150.
		1200		Kamakura Shogunate, 1192.
			—GENGHIS KHAN, 1200.—	
	Gothic, 1200-1400.	1300	Yuen dynasty, 1260.	Ashikaga Shogunate, 1338.
		1400	Ming dynasty, 1368.	
	Early Renaissance, 1400-1500.	1500		
	Persian.	1600		Toyotomi period, 1583.
	High Renaissance, 1500-1600.	1700	Manchu dynasty, 1664.	Tokugawa Shogunate, 1600.
	Late Renaissance, 1600-1800.	1800		
	Modern.	1900		Full restoration of Imperial rule, 1868.
		A. D.		

GENERAL INFORMATION  
REGARDING THE MUSEUM



## **The Museum of Fine Arts, Boston,**

incorporated February 4, 1870, is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts, and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenæum, the Massachusetts Institute of Technology, the City and the State, with the coöperation of a responsible staff. Visitors, about 250,000 annually.

A public museum of fine art offers the whole people an unfailing source of interest, improvement and delight. It is especially the privilege of wealth to further the enrichment of museum collections and their interpretation to the visitor. Opportunities not likely to recur for the acquisition of important objects present themselves continually. The oral and written exposition of the works shown demands highly trained assistance. In the measure of the funds placed at its command by donation or bequest, a museum can both widen and deepen its influence.

The legal title is "Museum of Fine Arts." Names of givers are permanently attached to objects purchased with their gifts.

### **Admission.**

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day and Christmas, from 9 A. M. (on Sunday from 1 P. M.) until 5 P. M.

Admission is free on every Saturday and Sunday, and on holidays. On other days the entrance fee is twenty-five (25) cents.

Children under fourteen years of age are not admitted unless accompanied by an adult.





Manual of Italian Renaissance Sculpture. Benjamin Ives Gilman . . . . .	\$0.50
Guide to the Catharine Page Perkins Collection of Greek and Roman Coins . . . . .	.25

## SECOND FLOOR.

Catalogue of the Morse Collection of Japanese Pottery. Prof. E. S. Morse . . . . .	\$20.00
Large paper edition . . . . .	50.00
Sent by express only.	

Also

(In Illustration of the Buffum Collection of Amber): "The Tears of the Heliades, or Amber as a Gem." W. A. Buffum . . . . .	1.00
---	------

In addition to the foregoing, copies of the following catalogues of former exhibitions in the Museum may still be obtained by inquiry at the door:

## DEPARTMENT OF PRINTS.

Exhibition of the Etched Work of Rembrandt (1887). S. R. Koehler . . . . .	\$0.50
Exhibition of the Work of the Women Etchers of America (1887). S. R. Koehler . . . . .	.25
Exhibition of Albert Dürer's Engravings, Etchings and Dry Points (1888). S. R. Koehler . . . . .	.50
Exhibition of Etchings, Dry Points and Mezzotints of Francis Seymour Haden (1896). S. R. Koehler . . . . .	.25
Exhibition of Book-Plates and Super-Libros (1898). Chas. Dexter Allen . . . . .	.25
Exhibition of Turner's Liber Studiorum (1904). Francis Bullard . . . . .	.25
Exhibition of Early Engraving in America: December 12, 1904, to February 5, 1905 . . . . .	.50

Also

Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney (1891). S. R. Koehler, . . . . .	2.50
---	------

## DEPARTMENT OF JAPANESE AND CHINESE ART.

Exhibition of Ancient Chinese Buddhist Paintings (1894). E. F. Fenollosa . . . . .	.25
--	-----

## Tickets to the Museum.

The gift to the Museum of five hundred dollars, or its equivalent in works of art, entitles a subscriber to a personal ticket giving admission to the Museum during his life.

Annual Tickets admitting four persons (transferable) are issued to *Annual Subscribers* of \$10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly. Cheques should be made payable to the Museum of Fine Arts and addressed to the Bursar of the Museum.

Admission by ticket is granted to *artists* on satisfying the Director of their professional qualification, and for such period as the Director may determine, not exceeding one year.

Free tickets of admission are also issued at the Director's discretion to

(1) *Teachers*, alone or accompanied by pupils for purposes of instruction in art.

(2) *Any student of art or history*, when recommended by a teacher known to the Museum; also special students whose course of investigation may be assisted by work in the Museum, and those who are attending special courses of instruction in the Museum.

(3) *Designers* and other artists employed in industries and duly recommended to the Museum.

Application for free admission under these provisions should be made at the Director's office.

## Copying and Photographing.

Application to copy or photograph any object in the Museum should be made at the Director's office. Easels and space to keep materials are provided for students.

## Plaster Casts on Sale at the Museum.

A list of casts for sale from objects in the collection of Classical Antiquities, with prices, will be sent on application to the Secretary of the Museum.

## Bulletin.

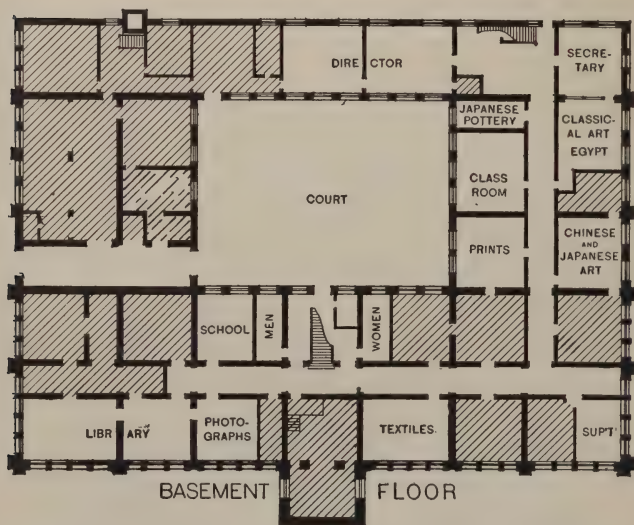
Copies of the Bulletin, to which all visitors are welcome, may be found on shelves in the lower and upper stairway halls.

The Bulletin is sent regularly to all Annual Subscribers, and, upon application, to any other friend of the Museum.

Address the Secretary of the Museum.

## Offices.

Students of the various branches of art represented in the Museum collections, desiring information or wishing to see objects not on public exhibition, are invited to apply at the offices shown in the plan of the basement of the building. The public exhibits of Prints, of Chinese and Japanese pictorial art and of Textiles comprise but a small portion of the collections, and are changed from time to time.



## School of the Museum.

Thomas Allen	.	.	.	.	.	Chairman of the Council
Miss Lois L. Howe	.	.	.	.	.	Secretary
Miss Alice F. Brooks	.	.	.	.	.	Manager

The School gives instruction in drawing, painting, modelling and design, with supplementary courses in artistic anatomy and perspective. Scholarships and prizes are awarded annually, and diplomas are given to pupils who have satisfied the necessary conditions. Inquiries for full

information should be made of the Manager, from whom also an explanatory pamphlet may be obtained.

The instructors of the School are:

Edmund C. Tarbell	}	.	.	.	.	.	.	.	.	Painting
Frank W. Benson	}	.	.	.	.	.	.	.	.	
Philip L. Hale	.	.	.	.	.	.	.	.	.	{ Drawing from Life
Bela L. Pratt	.	.	.	.	.	.	.	.	.	{ Artistic Anatomy
Anson K. Cross	.	.	.	.	.	.	.	.	.	Modelling
William M. Paxton	.	.	.	.	.	.	.	.	.	Perspective
										Drawing from the Cast

#### Department of Design.

C. Howard Walker	.	.	.	.	.	.	.	.	.	Director
Miss Catherine B. Child	.	.	.	.	.	.	.	.	.	Instructor
Miss Lucy MacInnes	.	.	.	.	.	.	.	.	.	Assistant
George W. Hunt	.	.	.	.	.	.	.	.	.	Instructor in Metal-work

## Historical Data.

### Statements of Purposes.

(From the *Act of February 4, 1870*, incorporating the Museum of Fine Arts, Boston.)

The purposes prescribed are those of "erecting a museum for the preservation and exhibition of works of art, of making, maintaining and exhibiting collections of such works, and of affording instruction in the Fine Arts."

(From the *Report* of the Committee appointed at the first meeting of the Trustees, March 10, 1870, "to report By-Laws for the Corporation and a plan of organization and action." Adopted March 17, 1870, and printed with the By-Laws.)

"The objects of the Museum of Fine Arts are: 1st. To make available to the public and to students such art collections already existing in this neighborhood as the proprietors of such collections may see fit to deposit in a suitable building to be arranged for the purpose,—under such general provisions as to the custody and exhibition thereof as shall be agreed upon,—with the sole view to their greatest public usefulness. 2d. To form in this way the nucleus of what may hereafter become, through the liberality of enlightened friends of Art, a representative Museum of the Fine Arts, in all their branches and in all their technical applications. 3d. To provide opportunities and means for giving instruction in Drawing, Painting, Modelling and Designing, with their industrial applications, through lectures, practical schools and a special library."

(From the *Report* of the Committee on the Museum regarding the Increase of the Collections, accepted November 1, 1883; printed in the Annual Report for 1883.)

" . . . the Museum was founded upon a very broad basis. Its aims, as expressed in its charter, are to make, maintain and exhibit collections of works of art, and to afford instruction in the Fine Arts: as expressed by the words on its corporate seal, they are, 'Art, Industry, Education;' as implied by the condition of free access for the public contained in the deed of its land, they are the benefit and pleasure of the whole community."

" . . . it is of the first importance that our collections should attract, interest and instruct the public; and it is of an importance second only to this that they should meet the requirements of the artist, the student, the designer and the specialist."

"In using our space, the first object should be to give it to those things which have the greatest interest and beauty; the second, to secure the proportionate growth of all the departments of the Museum."

"To frame a scheme for the purchase of original works is, however, practicable only in the most general way. We must assume as the foundation of it that the Museum is to be what its name expresses, a Museum of the Fine Arts; that its primary intention is to collect and exhibit the best obtainable works of genius and skill; that the application of the Fine Arts to industry, and the illustration of the Fine Arts by archæology, are both within its province, but that neither of these is its first object."

### Departments.

The Museum placed under the general charge and management of a Curator (afterward Director) January 21, 1876.

Library organized July 17, 1879.

Print Department established February 1, 1887.

Department of Classical Antiquities established March 1, 1887.

Japanese Department established March 15, 1890. The title changed to Department of Chinese and Japanese Art April 28, 1903.

Keepership of Japanese Pottery instituted February 4, 1892.

The name of the School of Drawing and Painting (maintained since January 2, 1877, in the Museum building) changed to the Museum School October 17, 1901.

Keepership of Paintings instituted August 1, 1902.

Department of Egyptian Art created September 15, 1902.



## Land and Buildings.

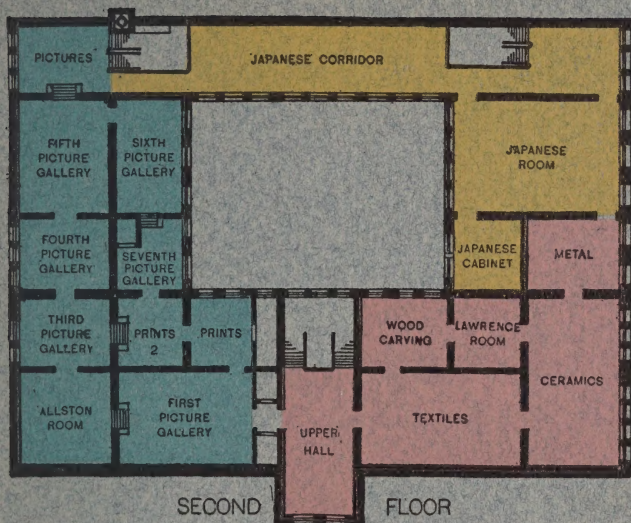
Land on Copley Square given by the City May 26, 1870.  
West wing upon Copley Square opened to the public July 3, 1876.  
Completed front on Copley Square opened July 1, 1879.  
Southern corridor and connecting wings opened March 18, 1890.  
Land on the Fenway purchased December, 1899.  
Land and buildings on Copley Square sold April 22, 1902.





# CONTENTS.

	PAGE
Egyptian Art . . . . .	4
Classical Art :	
Marbles . . . . .	18
Portraits . . . . .	31
Bronzes . . . . .	35
Vases . . . . .	44
Terra-cottas . . . . .	58
Gems . . . . .	62
Coins . . . . .	66
Western Art :	
Pictures . . . . .	74
Miscellaneous Objects . . . . .	122
Objects from the Nearer Orient . . . . .	142
Chinese and Japanese Art . . . . .	150
Morse Collection . . . . .	179
Print Department . . . . .	186
Library . . . . .	189
Collections of Casts . . . . .	191
Synoptical Table of the History of Art . . . . .	194
General Information regarding the Museum . . . . .	196



The *Picture Galleries* and the *Print Galleries* are colored in blue; he galleries devoted to the rest of the art of modern Europe, or *Western Art*, in pink; the galleries of *Chinese and Japanese Art*, in yellow.

The *First Picture Gallery* is devoted to paintings by classical masters; the *Second*, called the *Allston Room*, after the American artist, Washington Allston (died 1843), to early American art; the *Third*, to English and Dutch pictures; the *Fourth* and *Fifth*, to modern American and French artists; the *Sixth*, to early Italian and Northern artists; and the *Seventh*, to American pictures.

The exhibitions in the *Print Galleries*, consisting of various selections from the Museum collection, frequently supplemented by loans, are changed every few weeks or months.

The *Japanese Room* contains products of the various minor arts of Japan; the *Japanese Cabinet* adjoining is devoted in part to recent accessions to this department; the *Corridor* contains the Morse Collection of Japanese pottery and exhibitions of wood carving, kakemono, and screens.

*For plan of First Floor, see inside of front cover.*







